

# KDVIATIONS

K D V S

\$FREE

90.3 FM  
DAVIS

SPRING  
2009

**Remember:  
April 20 to 26  
On-Air Fundraiser**

>Pitchfork Translator  
>Sound Exchange  
>O:RMF VII  
>Mirah  
>Making a Sound  
Investment in Freeform Media!



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## [FROM THE BOSS] THE KDVS EXPERIENCE

A lot has changed in the past 10 weeks since the last issue of KDVIationS. This issue marks my last appearance in this space. Starting in June the torch will be passed yet again to the next KDVS general manager, a position that must be held by an undergraduate at UC Davis. I've spent some time these past few weeks running around campus getting various signatures for my graduation paperwork, and in the process a wave of nostalgia. Writing down a list of every class I've taken for my major brings back a lot of memories from school, but strangely enough all of them come in terms of KDVS. The only real constant I have had since starting school here has been my involvement in the radio station. Looking back on how my class focus, interests and skills have evolved since freshman year, I can't imagine what my life would be like without KDVS. This organization has taught me so much that it makes filling out graduation paperwork seem silly. I have gained a lot from many of my official classes as well, but I still feel like filling out my volunteer hours sheet and radio show request form for the first time at KDVS carried more weight than any other university paperwork.

As I mentally brace myself for the shock of no longer being intimately involved in this station, we are also gearing up for our annual on-air fundraiser (with a goal of \$60,000). This year our theme is "A Sound Investment," meaning your investment in KDVS will undoubtedly give you worthwhile returns. I won't take up any more space here plugging what is covered deeper in this issue, but I do hope that you, dear listener, will help us keep KDVS running strong. If KDVS can reach its goal this year, we will be in the best possible shape to avoid falling under the axe of budget crunch and can keep serving up nonstop freeform music, news and public affairs.

Come visit our studios during Picnic Day this April 18. KDVS will be rocking the parade this year with our float, and afterward we will offer tours of the station all afternoon.

Thank you for picking up this publication and taking interest in non-commercial truly alternative media. It has been an honor to serve as general manager for two years. KDVS has been the greatest part of my Davis experience. I hope many more will share the same feeling after me.

## [FROM THE EDITOR] SOUND INVESTING

It seems that the questions looming everyone's minds are: Where do I want to put my money? What does my spending say about me and where are my investments going to leave me? The DJs, volunteers and staff of KDVS are here to tell you that we are, indeed, "A Sound Investment." If you team up with us and fight the good fight, you will be left with a plentiful amount of self-worth and pleasure. JFK once kind of almost said, "Ask not what KDVS can do for you. Ask what you can do for KDVS!" We, the dungeon rats of Lower Freeborn, took this to heart and encourage you to do the same. Our 9,200 watts are made up of the sweat and blood of over 200 volunteers and DJs. We work and play with alternative media in mind. We sleep and eat and breathe maximum freeform radio.

But seriously, every year your donations keep us running. Your donations keep us on the air, help us play "Democracy Now" and fund this lovely publication you are reading. And we return the favor. You might wake up and find that those stress-induced kinks in your neck are all gone now. There's a new kick in your step now that KDVS is by your side.

And really, what could be better than investing in an alternative sound? Who needs real estate and the *Die Hard* trilogy when you can swim yourself to sleep with Doom metal every Friday night at 11 p.m.? Who needs a fighter airplane when you can win free festival tickets simply by knowing the capitol of Yugoslavia? In all honesty, KDVS is the purest form of media I can personally fathom. I only hope that more people can know and share the ride that comes with giving a little.

Sharmi Basu, Publicity Director

Ben Johnson, General Manager



## Good Little Girls Donate to KDVS April 20 to 26 Because...

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- \* You shouldn't take non-stop music, news, sports, talk shows and live events for granted.
- \* It absolves your guilt of listening to us for free.
- \* We return the favor by sending you awesome premium packages in return, like brand new T-shirts, music bundles, handmade artwork and gift certificates to local business
- \* Kid Courageous will buy you a puppy.
- \* If the lights go out down at KDVS, we can't see shit.
- \* We have one of the most powerful signals of any college station in California.
- \* The university only provide 1/3 of our budget, so we need listener support.
- \* We have one of the largest music libraries anywhere in California.
- \* We are one of the very few TRULY FREEFORM stations anywhere in the world.
- \* We don't ask for money any other time of the year
- \* ANYONE can become a DJ in a single academic quarter, non-students included.
- \* It's one of the best opportunities for anyone who wants to discover what it's like to be a DJ.
- \* Awkwardness has a home on KDVS.
- \* It will impress your girlfriend.
- \* KDVS DJs collectively spend approximately 50,000 hours per years preparing for and doing their radio shows.
- \* The government can put your name on a list of subversives.
- \* You can't hear shit like this on any other station.

---

## 4 Why Will You Invest in KDVS?



# By the Numbers

## What Is Your Donation Worth at KDVS?

### \$25 can pay for...

- \* 1 day of DJing with the KDVS Mobile DJ Unit for a free community event
- \* 300 stickers to give away at KDVS Presents shows, Davis Farmers Market and campus events
- \* 500 flyers to help publicize live shows, volunteer opportunities, community events and station information

\* 5 pairs of replacement headphones for the studios, listening stations and Mobile DJ Unit

\* 5 days of our ASUCD services (keeping the lights on, having a network connection, sending mail, hosting kdvs.org, etc.)

\* 12 days' worth of long-distance phone calls for interviews with musicians, authors, politicians, etc.

\* 115 printed copies of KDVIationS

### \$40 can pay for...

- \* 2 days' worth of regular phone bills to conduct station business
- \* 5 episodes of "Democracy Now"

### \$100 can pay for...

\* 10 days' worth of constantly using the CD players in Studio B (that's 240 hours of the players being on and in use)

**KDVS**  
**Fun-raiser**  
**APRIL 20<sup>TH</sup>-26<sup>TH</sup>**  
DONATE ONLINE AT [KDVS.ORG](http://KDVS.ORG)  
OR BY PHONE 530-754-KDVS

**WHAT DOES KDVS GIVE YOU?**

- DIVERSE PROGRAMMING
- PUBLIC AFFAIRS
- MUSIC SHOWS
- LIVE MUSIC
- TICKET GIVEAWAYS
- SPORTS BROADCASTING
- COMMUNITY EVENTS

We're on the left of the dial

AND on the INTERNET!

[WWW.KDVS.ORG](http://WWW.KDVS.ORG)

**WHY SHOULD YOU DONATE?**

- 1 YOUR MONEY KEEPS US ON THE AIR FOR ANOTHER YEAR.
- 2 DONATIONS ARE TAX DEDUCTABLE.
- 3 OVER 2/3 OF OUR BUDGET COMES FROM YOU!
- 4 WE ARE VOLUNTEER RUN, NON-PROFIT AND BROADCAST 24-7-365. (EVEN HOLIDAYS!)

Hello! I'm DJ Klinger. Although on hiatus from my show, I started Volunteering in my high school years and KDVS gave me a great volunteer opportunity and helped propel my love of music!

Not only is KDVS a great community resource, but a great volunteer opportunity for anyone! Please help us reach our goal and keep us on the air for another year!

**The  
2009  
KDVS  
On-Air  
Fundraiser**

**April 20 to  
April 26**

**Show your love  
for community  
radio and  
alternative  
alternative  
media!**

**We'll give you  
awesome stuff  
in return!**

**Shirts, CDs, vinyl,  
gift certificates,  
concert tickets,  
a tax-deductible  
dance party,  
a chance to be  
a radio DJ,  
so much more!**

**754-KDVS  
866-399-KDVS**

**fundraiser.  
kdvs.org**

# Letter from Vacaville Prison

Dear KDVS,

Greetings and Salutations my fellow music fans. My name is Matt and I am writing to you in order to beg for stuff. I've been stuck home in prison for 15 years because of Californias crazy long sentences and the general publics passage of revenge laws like prop 9. The one ray of light and hope in my dark dreary world is the beacon of freeform radio that is KDVS. Okay, maybe I put a bit much on it but when I was at MCSP in lone CA. I used to go to the yard just to catch your station (there was a good place to pick it up out on the yard.) Now I can catch it at my bank I'm at CSP-Solano in Vacaville and most days I get 90.3 pretty well. I do enjoy your station a bunch, especially shows like the Chicken Years and I totally miss Crimson Airwaves and Trotsky. I also used to dig Cool as Folk on Friday mornings but it most to who knows when and of course Papa Wheelie and Radio Wadada on Sundays.

Here comes the me asking for stuff part. I am sending a SASE and I hope one of you fine volunteers could fill it with a complete program guide, because I hardly ever know what are on when? Plus it seems to change every quarter. I also heard you guys put out a newsletter called KDeviationS or whatever that talks about shows and music and DJ's etcetera. Could you send me one of those too? I'm staved for information on good music and sometimes I catch myself trying to memorize bands and labels and junk as the DJ's are talking. I miss good conversations about good music since most of the meatheads around here, I mean my fellow inmates, enjoy very commercial acts, which can be entertaining sometimes, but often leaves much to be desired.

Honestly, I'm a pretty harmless guy who got caught up in this criminal justice system (it is easier than you think) and I'm just asking for a little free information if someone there is interested in being a pen-pal feel free to write to me, I'll answer any of your questions about the prison industrial complex if you answer mine about music.

Be sure to tell everyone there that they are doing a fine job that is very appreciated by at least one convict who is unable to use the internet or go out to shows at the clubs anymore. Its kind of lame but I really am grateful I get to listen to the strange sounds emanating from Davis. Well, most of them anyway.

Happy Holidays to everyone there to take care of each other. Be sure to remember to brush your teeth and fl oss.

Later,  
Matt

# An Unsound Investment

## by Brian Ang

"The only thing you can do for capitalism --  
we protest inadequate everything --  
is to try to bring it down"  
-Bruce Andrews, "The Millennium Project"

One of art's great virtues is its capacity to be unsound. Its irrationality follows a logic dissonant with "rationality"; art exposes "rationality" as a social construct, masked as an objective truth. Such "rationality" is in the service of power relations; inadequacies are papered over with it - the familiar gestures, "there are no inadequacies" or "there is no other possible way." Art offers an alternative; it is a terrain where freedom can be glimpsed.

Art, therefore, is extremely dangerous. Insidiously, art's consciousness-conditioning techniques have been appropriated for the reinforcement of the dominant ideology; the techniques inhabit every work of artifice, from a newspaper to television to the internet. It is dangerous in a fruitful way - dangerous to the constructors of falsity and deficiency - in its potential to be iconoclastic, contributing to the revealing of sheer semblance, which leads toward a more maximal consciousness.

KDVS has the potential to engage with and be this kind of art. It has a strong theoretical structure that enables its activities. The noncommercial and volunteer characteristics form a resistance to the market as a dominating influence. The community-control - KDVS is very open to community participation, governs itself and rests upon support by the community - resists a smothering authoritarianism.

Freed from such constraints, this structure contributes to the development of KDVS' DJ autonomy and plurality of creativity. KDVS is irrational compared to every other station on the dial. The intelligently deployed experimentation and radicalism loosed by KDVS' structure opens up fascinating and challenging territories. Furthermore, the plurality of creativity destroys the notion of a single "right way" - there is not a "KDVS sound" but "KDVS sounds." People are widely various, and the shows reflect that; testing ideas, music and pol-

itics by throwing them into a melee is more freeing and enlightening than the reinforcement of a single side. KDVS' theory and practice are its own resistance to itself. Its irrationality and very form is political.

It is not to be forgotten that KDVS and all of us are caught up in the conditions of commodity production - money is made a condition of continuing existence. Recognizing the coercion, KDVS calls on the community in order to continue its operations. Community support is essential to resisting a theoretical backsliding, such as submitting to commercial interests, that would manifest itself in the practice, such as the dumbing down of content. The exchange - a monetary "investment" by the community exchanged for KDVS' liberating use-values and not for profit - is truly an "unsound" investment by our society's logic, and why it is so important.

Brian hosts "Farewell Transmission" every Sunday evening from 5 to 7 p.m.



# OPERATION: RESTORE MAXIMUM FREEDOM VII





**Saturday, May 16, 2009**  
**KDVS Presents...**

**Operation: Restore**  
**Maximum Freedom VII**

2 to 10 p.m. sharp  
Plainfield Station  
23944 County Road 98  
Woodland, CA  
all ages welcome

**12 Outstanding Performers!**

Wooden Ships(SF)  
The Oh Sees (SF)  
Lucky Dragons (LA)  
Mayyors (Sacramento)  
Eternal Tapestry(Portland)  
Meth Teeth (Portland)  
Pregnant (Placerville)  
DMPH (Sacramento)  
Strip Mall Seizures (Oakland)  
The Nothing (SF)  
Please Quiet Ourselves (Berkeley)  
Silver Darling (Sacramento)

**Tickets**

\$8 student and presale, \$10 general at the door  
Available at KDVS Presents shows, Armadillo Records and  
online at [myspace.com/maximumfreedom](http://myspace.com/maximumfreedom)

**Vendors**

KDVS Recordings  
Crossbill Records  
Weird Forest Records  
Sacramento Zineposium  
and more!

**Transportation**

Bike rides will be leaving from Delta of Venus at  
122 B St. in downtown Davis at 1 and 5 p.m.  
with a critical mass back at 10 p.m.

A close-to-free shuttle will be leaving from the  
Memorial Union bus terminal on the UC Davis campus at  
1:15 and 5:45 p.m., with rides back at 5:30 and 10:30 p.m.

**[myspace.com/](http://myspace.com/maximumfreedom)**  
**maximumfreedom**



Dear Simi,  
My housemate is a complete asshole. He's totally inconsiderate. He stays up into the late hours of the night watching static on the television. He drinks. He doesn't clean up after himself. And he listens to the same Gary Numan tape over and over again. I'm going crazy here! Can you help me out?

-Anonymous

*Dear Anonymous,*  
*David? Is this you? You've left your smelly pot of lentils on the stove for weeks and, you know what, you didn't say shit at our last house meeting, so fuck you! And you gave me that tape!*

Dear Simi,  
I've been in a band for a little over 20 years now and I feel like I'm only just now catching onto something, but my wife thinks I should quit and "get a real job." She's always complaining about "not having nice things" and me being the "laughing stock of her friends." Frankly this hurts my feelings. I mean, being in a band isn't supposed to be easy and she's trying to crush what little spirit I have left. I love her, but I love playing music (a little more?) HELP!

-Jave Derry

*Jave Derry,*  
*I think I've actually heard you, San Francisco Water Cooler, right? Well I'm not going to tell you to leave your wife for not supporting local bands. And I'm not going to tell you to keep doing what you want to do. I'm also not going to tell you to resist the path to having your spirit crushed by those who don't support free thinking and creativity. I'm just not going to tell you to do any of those things. I'm not.*

Dear Simi,  
I fell in love with my husband 25 years ago. He's been in a band since I've met him, and, while I've always considered myself free-spirited, I kind of thought he'd grow out of it by now. He's always playing in the garage and inviting crumbum hobos in to drink beer and smoke reefer. He spends the little money he gets from playing house shows on buying imported records from Japan limited to five copies or who gives a shit, but he doesn't have five bucks to pick me up a pack of Newports on his way back from the record store. I've started up a homeopathic scented candle company and I just want a stable living situation and good credit for once in my life. Is this too much to ask?

-Mrs. Midlife Crisis

*Dear Mrs. Crisis,*  
*Have kids. Lots and lots of them. And give them guitars!*



# the GHOST OF SHOEGAZE PAST

## BY IAN CAMERON

The crowd at Operation: Restore Maximum Freedom VI is getting progressively more amazed as LSD & the Search for God slide through their set. Intoxicating melodies, layered on top of each other in an ethereal way, combine with an intermittent duet of male and female vocals, the latter evoking a siren's call. As two guitarists lean over arrays of around 30 pedals, harsh harmonics bathe the set with noise. The audience is enraptured in the dreamy soundscape of music presented in front of them.

While the blanket term for LSD & the Search for God's sound is "psychedelic," another word is beginning to pop up in conversations about the band, a word long thought defunct, left behind in the 1990s: shoegaze.

"You're seeing more people who listened to this good music growing up," said Chris Fifield of LSD & the Search for God. Due to this effect, Fifield says, he isn't surprised that many new bands are being labeled with the term.

What is shoegaze? For the uninitiated, the band My Bloody Valentine (and, additionally, their lead guitarist and mastermind, Kevin Shields) has served for years as the unofficial masthead of the genre. However, a sea of bands, many of whom came out of the Thames Valley region of England, are also linked to the genre, groups like Chapterhouse, Lush and Ride, just to name a sparing few.

The problem with shoegaze is that the term attempts to classify a wide group of often dissimilar music. Multitudes of bands and musicians (including, famously, Shields himself) have rejected the term entirely, and with good reason; critics have used the label as a way of dismissing bands as "shoegazers." The mere basis for the use of the term is questionable. The idea that there is

a whole scene where bands stared down at the stage during their performances is ridiculous, although reviewers have used derivatives of this explanation for the term quite often attributing the staring to controlling effects pedals, reading lyrics on the stage floor or simply introspection and focus.

As for the actual meaning of the term, most bands related to the genre seem to have a strong understanding of what it means.

"Fundamentally it all started with MBV melding The Cocteau's with JAMC and Sonic Youth. Oceanic noise," said Guy Fixsen of the band Laika.

Michael Lueckner, the main man behind the band Guitar, seems to agree, and offers a more elaborate interpretation: "The shoegazer concept is the ideal of organizing [sonic] waves in a vertical timeline or, in other words, it is the dream of all frequencies in one time being arranged as a symphonic sound that sounds better than white noise." To simplify things, Lueckner's depiction will function as a working definition of shoegaze throughout this article.

Regardless of real or perceived value, the term rose in popularity, fluctuated in use during the early '90s and disappeared from the popular press as the "alternative culture" buzz lost its marketability. In present day music, it seems to reemerge for the sole purpose of haunting bands with a past they don't deserve to suffer for.

Due to this negative disconnect between the term and the music associated with it, bands making music perceived as shoegaze have quietly soldiered on, rarely applying the term to themselves, seemingly in fear of being called "shoegazers." Signed to indie labels and serving a

dedicated fan base, the bands have had no trouble gaining critical respect.

Susan Moll, in charge of publicity for shoegaze-associated label Clairecords, explains: "Shoegaze isn't 'back' per se. How could it be when it never went anywhere in the first place?"

Jeremy Alisauskas, of the new shoegaze-associated band Autodrone, agrees. In his opinion, the genre is in a resurgence, "not in the sense that people ever stopped making shoegaze music really, more in the sense that it has been brought to the forefront," Alisauskas said. His opinion represents one school of thought in the shoegaze debate, that nothing has ever gone away, and vacillating popularity accounts for the ups and downs of shoegaze.

But others take a somewhat different view. "I'm not sure it's a resurgence as much as it is the predictable cycle of nostalgia," said Ryan Coseboom, member of Strippmall Architecture and Halou. Coseboom is one of many in the industry who think that the reportedly "new" movement is merely a function of a new generation. "It would be a sad world to live in if there was always a return," Fifield said. "There always has to be a revolution." However, Fifield believes that no revolution has occurred...yet.

One of the main problems for new bands is gaining the support of the original fan base for shoegaze. Like any musical movement, there will always be fans who can never completely move on, since they prefer the original shoegaze sound that was so exciting and enthralling to them 20 years ago. As a result, any new groups openly trying to emulate, or (gasp!) improve upon the original shoegaze approach are typically beat down by critics, labeled copycats and nostalgia-freaks and harshly compared to the original scene.

There have been lucky exceptions, such as NYC's Asobi Seksu, who survived early comparisons to My Bloody Valentine and have since developed a fan base that recognizes the beauty in their music without overanalyzing its origin. Additionally, the rise of shoegaze-derivative movements in Asian countries (Japan and Thailand, among others) has faced little critical opposition, which has allowed the scene to flourish. The Western press has been slow to react to this, but if the reemergence gains sufficient popularity overseas, it could have a beneficial spillover effect.

Another distinctly modern possibility for shoegaze could be that it isn't "accepted" by the critics but instead follows the path that many genres seem to be doing at present, dissolving into the melting pot of popular music.

"I think that, like every other style of music these days, the 'shoegaze' sound will be absorbed into the lexicon of contemporary music," Coseboom said.

So is there a new form of music, or a willful reapplication of the word "shoegaze"? It would seem that keeping the term dormant for 15 years then reapplying it to a new wave of bands could cause problems. If critics and music listeners jump on the labeling bandwagon too fast, it may hurt a musical movement whose only desire is to be itself. However, the seemingly desperate situation may not be as bad as all that;

bands that survived the original wave did so either by branching out or going under the radar.

Dan Sonstrom, founder of the Claire-cords label, takes a long view on the genre his company takes an interest in. "I would hope that people will look to our label in the future and recognize that we really had a foothold in shoegaze sounds for years — when it was 'unfashionable' to do so, and also just soldiering on like we always have even when it came back in fashion and will inevitably go out of fashion again," Sonstrom said. His outlook is refreshing; Sonstrom, like his label, isn't especially concerned with fleeting indie spotlights.

If the cycle repeats itself, a diamond in the rough will protect itself for another generation, while subtly influencing music in its own way. Plus, as Fixsen notes, there is no reason why the cycle has to continue: "Just where and when you least expect it, some peripheral band will combine the spirit of the scene with some other ingredient and make something out of this world and show the way forward." And so the shoegaze ghost would live on, but with a vibrant future, where the misapplication of a couple of words wouldn't spell expulsion from the world of popular music.

Ian hosts "Time to Get Away" every Wednesday evening from 6 to 8 p.m.

## DREAMPOP?

Though shoegaze as a term has had more than its fair share of problems, its close cousin, dreampop, has endured much worse. The problem is that "dreampop" has been too widely applied far too often and has lost most of its meaning as a result. As shoegaze has become the most commonly dropped word when discussing post-rock guitar sounds (you know, all that pretentious "texture" stuff?), dreampop fills a similar role for music involving female vocals, subtle beats and synthesizers. Of course, the wide variety of music that can be made with those three elements makes any one term essentially useless, and in fact dreampop has quite often been applied outside even those boundaries, occasionally finding use to describe ambient music, sushi-pop, disco and even trip-hop!

People often cite the Cocteau Twins as a representation of what the term dreampop was meant to mean, but this is a flawed statement as well. Not only will many Cocteau Twins fans argue with this (with good reason — their sound changed often enough that even terms like "ethereal" fall short of describing them), but the original intent of the word may have been completely different.

"Dreampop" is a word that was used first by the music critic Greil Marcus as a devaluation of the shoegazer sound," said Michael Lueckner from the band Guitar, which has often been cited as a significant new shoegaze band. "I do not accept this term. Shoegazer as heard on My Bloody Valentine album 1+2 is not pop!" At this point, the convoluted significance of the word dreampop makes its use questionable in music criticism, and along with the other unmentionable, corrupted terms that have sprung up in relation to dreampop ("Nu-Gaze" and the horrific "ambient pop" come to mind), it should best be avoided.

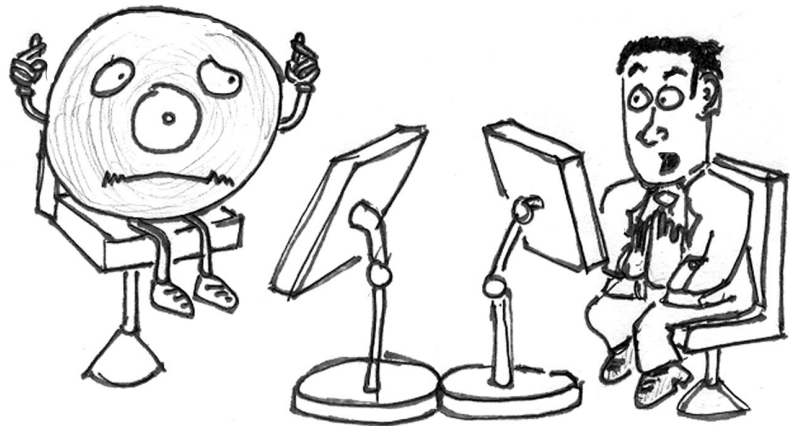


# Sound Exchange & Streaming Royalties

## Are Artists Getting Their Fair Share?

by  
Ben  
Johnson

by John Brumley



"Is that your vinyl answer?"

Copyright law in the United States has been evolving rapidly for the past decade to catch up to a paradigm shift in the way we consume media. This article will focus on the development of royalty schemes for streaming music performances, or internet radio. It is important to keep in mind that the issues surrounding copyright and any legal matter are incredibly complex. This article is a brief summary of how we got to this point today, and where the future may lead. I encourage anyone interested in these topics to continue with their own research. There are a number of highly useful resources out there, some of which are listed at the end of this article.

Prior to 1995 the rights of artists to collect payment for performances of their work via digital transmission was ill-defined to non-existent. In 1995 the Digital Performance Right in Sound Recordings Act became the first solid piece of legislature to define the sound recording copyright holder's right to public performance of their music. Previously permission and payment was only reserved for composers. The development of digital distribution systems made it clear that eventually it would be easy to make ex-

12 act copies of performances of music which could in turn be quickly

dispersed online with no attachment to physical media.

In the late 1990s it became clear that low-cost digital distribution could outpace traditional music media. Both legal (internet radio) and partially legal (Napster) systems spurred the creation of treaties to provide legal protection for copyright holders to prevent their works from being distributed illegally. Two treaties were drafted by the World Intellectual Property Organization, and in order to implement them in the United States (among other reasons) the Digital Millennium Copyright Act was created.

The combined power of the Digital Performance Right act of 1995 and the DMCA granted rights that now legally require copyright owners to be paid for the public performance of their works via some forms of digital transmission. In 2002 the Recording Industry Association of America (RIAA), a trade group composed of many members of the U.S. recording industry, created a sub-group called Sound Exchange to administer royalty collection as allowed by the DMCA and prior laws.

The series of laws established a "statutory license" for several digital transmis-

sion forms of audio including internet radio. Statutory license means an automatic license which is blanketed on all sound recordings streamed via internet or satellite radio in the United States (this does not apply to download services). Sound Exchange was selected as the sole organization to collect and disperse royalties for sound recordings by the Librarian of Congress in 2003. Royalties collected were set to be dispersed by the following breakdown: copyright holders - 50%, featured artists (the primary artist of the song) - 45%, non-featured musicians (such as session players) - 2.5%, and non-featured vocalists - 2.5%.

Under the statutory license, Sound Exchange is granted permission to collect fees based on all sound recordings, regardless of whether a particular musician is actually receiving payment or wants their material collected upon. Currently Sound Exchange has dispersed royalty payments to around 30,000 artists, though the organization's website also lists approximately 8,000 additional artists who have yet to receive payment. The list is publicly available on the Sound Exchange website ([soundexchange.com](http://soundexchange.com), click on "Unregistered List" on the right). An informal



survey of the unregistered list carried out by a member of College Broadcasters Incorporated found five artists removed from the list over a period of six months. To make matters worse, current rules state that Sound Exchange can absorb any uncollected royalties unclaimed after two years for their treasury. Thousands of musicians are having their works collected upon and never seeing a dime.

Sound Exchange is lead by an 18-member board of directors appointed by the RIAA. This board includes record label owners, copyright owners, and what Sound Exchange describes as “musicians,” though in fact these members are all professional managers and representatives of musicians.

The Sound Exchange royalty collection system on paper aims to compensate musicians for their sound recordings, which is a noble goal. Unfortunately, the system has been convoluted with the interests of bigger players, namely large record companies who hold the copyright of their artists’ works. Though Sound Exchange is a potential revenue source for a vast range of independent artists who chiefly get “airplay” on internet and satellite radio, the deck is stacked against them. In order to make this system work fairly it is important for as many musicians as possible to register with Sound Exchange to begin receiving payment which is already being collected on their behalf. As long as the majority of fees collected by Sound Exchange go undispersed and become absorbed into their treasury, there is no incentive to run a cost-efficient operation. If funds collected by Sound Exchange continue to be significantly greater than their operating budget (roughly \$50 million collected versus \$12 million budget for 2007-2008), Sound Exchange can continue its unchecked expenditures on the dime of musicians. If you are a musician (or have musician friends), I encourage you to read up on [soundexchange.com](http://soundexchange.com) to learn how to begin collecting your royalties.

*This article focuses on impacts on musicians. I plan to do a second installment focusing on impacts on non-commercial media next quarter.*

Ben hosts “Thee Funk Terminal” every Wednesday afternoon from 2:30 to 4:30 p.m.

# My One Hit

by  
Douglas  
Kahn

The raw material for my 1980 audiotape cut-up “Reagan Speaks for Himself” came entirely from a 45-minute televised interview that Bill Moyers conducted with Ronald Reagan just before he declared his candidacy for president. It took about 80 hours to splice together a 3.5-minute tape; digital editing would speed up the process, but the real issue is content, not speed. Content is like slow food. The interview was recorded off a television speaker using a cheap portable cassette recorder and \$5 microphone, transferred to a 1/4-inch reel-to-reel tape recorder, then cut and spliced on an aluminum block in a damp basement in Seattle.

Before the first cut, I listened to the entire interview about a dozen times and took pages of notes. This was not an easy exercise. I couldn’t stomach Reagan in small dose soundbites, so listening to hours on end to his gosh-gee-shucks ignorance and cruelty was very unpleasant. It took a turn for the worse when I realized that I had been listening to him so closely for so long that I had begun to breathe with him. Sleeping with the enemy. Nevertheless, it was necessary in order to perform puppetry from the inside out, to feel his words reverberating through a full set of mudslide jowls.

The prime motivation was public service. Moyers had done nothing to get to the real violence that animated Reagan’s ideas; he did nothing to break down Reagan’s folksy repression, which always reminded me of Southern hospitality at a lynching. Reagan was obviously too distracted with a busy schedule of militarism, imperialism, monopoly capitalism, racism and sexism to express himself completely, and Moyers was not helping, so I decided the interview needed corrective editing. It would be an anagrammatic operation of sorts, in keeping with the letters *Ronald Wilson Reagan* rearranged to the more accurate *Insane Anglo Warlord*. Instead of letters, a few phonemes needed rearranging here and there.

The raw material was fertile. The Moyers interview took place before Reagan officially declared his candidacy, so he was anecdotal and idiosyncratic and used imagery and cinematic narrative devices befitting Hollywood spawn. Imagery is important in corrective editing as a way to reinstate visuality in a blind medium. Images of the body were especially important to provide a visceral foundation where the violence he trafficked would make sense.

Because much political speech is ani-



mated by masquerade, many cut-ups of politicians seek to reveal politics in simple reversals — replacing a *for* with an *against*, inserting a *not* where an affirmative had been, having a president champion drugs instead of arguing against them, etc. — as if removing a mask will make someone speak differently. A reworking of images, although more difficult, offers better means to represent the contours of deception, avarice and destruction.

**Moyers:** What about government's role in offsetting the negative consequences of the free enterprise, business community you talked about...?

**Reagan:** Ohh! Now! No now you get back, no now you get back to what I said earlier. What I'm talking about is the free marketplace. Free enterprise! The regulations that government exists to have, and are necessary, is yes to insure that

14 someone can't sell us a can of poi-

son meat. I think, uhhh, ahmm a can of poison meat had a problem that I think the people must recognize. The problem is, zud, if you open a can of poison meat, hold it in your hand, it gets warm very fast while you're drinking it, 'n you punch the holes in the top and drink it. Well, this fella's made a very economical stein handle, you can buy a dozen of 'em and have 'em like you have your silverware. You're serving people, ahh, poison foods in the can, you just clamp the snamp, s-snap the snant, you just clamp clamp the snan, s-snap the handle onto it and people hold it by the handle and the drink doesn't warm up, and he's going to make a million dollars.

Reagan's original references to poison meat and stein handles were in contexts of discussions about government regulation and the so-called free enterprise system, respectively. He said that because more people died in the Spanish Ameri-

can War from poison meet than gunshot, regulation was necessary. To show that free enterprise was alive and well, he gave the example of the man who invented a stein handle that clamps (or doesn't) onto soda and beer cans. He probably didn't mention another can during his entire two terms as president, let alone two different cans of ingestible material in one sitting. Earlier, as governor of California, he did make one notable mention of *poison foods in the can*. When the Symbionese Liberation Army kidnapped Patty Hearst and instructed her media mogul father to bankroll free distribution of food to poor people, Reagan stated that he hoped the canned goods contained botulism.

The Reagan tape was designed to be pop-song length ("canned music") and staged with audio-political bunting at either end. It was orchestrated overall by starting with the familiar and then proceeding to the unfamiliar. The first section played to standing jokes about Reagan's age, doing so with a new twist, and then proceeding eventually into a patently surrealist passage (by the way, the "would" is actually Moyers' voice and the "gunshots" were from the Spanish-American War):

**Reagan:** A few Republican panaceas, myself and people like myself, organized a task force of people outside government and inside. Well, this little group gathered and we very carefully would open the car door with the window rolled down, shove the man's arm across the window, and then break it [*snapping sound*], the backbone of America, and then break it [*snapping sound*] over the window. And then, the pressure came on, that hidden longing came out, and gunshot, gunshot, gunshot, gunshots and so forth. [*happy breath*]

There were two versions of the tape with a little bit different lead-in. I ran off cassette copies of the first version and, five weeks before the election, sent them free of charge to about 40 community and college radio stations in the United States. Self-censoring commercial stations would not play it because, although Reagan was



public domain, Bill Moyers was copyrighted material. The first version also appeared in a cassette compilation issued by Sub-Pop in their pre-Nirvana days.

Shortly after the election, I visited San Francisco. The Reagan tape was in heavy rotation at KPFA in Berkeley. One announcer became annoyed at all the requests. My friend the underground comic artist Spain Rodriguez, creator of *Trashman of the Sixth International* and roommate of Justin Green, creator of *Binky Brown Meets the Holy Virgin Mary*, the Citizen Kane of Catholic guilt comics, suggested I send the Reagan tape to Art Spiegelman at Raw magazine. The second version of the tape was published on flexi-disc in Raw No. 4 with an illustration by Sue Coe. There was a banned-in-Boston episode when Evatone, a U.S. producer of flexi-discs, refused to manufacture it. They wanted Raw to obtain a performer's release from Reagan. When Spiegelman replied that it might be difficult to gain access to Reagan, Evatone suggested that he contact one of his agents, as though he was still in Hollywood. It was eventually pressed in the Netherlands.

I gave copies away to people who promised to distribute them through other means. Stories came back of tapes passed down through personal cassette players on assembly lines at factories and dictation machines in offices; tapes played at rock concerts and poetry readings; at a caricaturist's stand in a shopping mall and in a large portable cassette deck blasting regularly across a school bus yard; in college lectures and even as grace before a Thanksgiving dinner. It was also issued on a folk LP called *Reaganomic Blues* and politically mollified in a dance mix by the Fine Young Cannibals as "Good Times and Bad" on their first EP. The FYC promised on the phone to send money if they made any and then failed to send a copy of the record, which can happen when wannabe socialists get a recording contract. I also met people who could recite the entire piece from memory, replete with serviceable head-cocking-twinkle-eyed imitations of the Gipper. It was frankly very strange

to see 80 hours of splicing played back on such equipment. The best result was residual; people told me that when they heard Reagan afterward, they wondered who or what was moving his lips and what a simple rearrangement of phrases might reveal. I could hear them thinking, "I redressed him with my ears." They also realized that the same machinations were at work in the editing of the news.

The closest I got to the Gipper himself was Buddy Ebsen, best known as the actor who played Jed Clampett in the television series, "The Beverly Hillbillies." In newspapers, there used to be one- or two-inch fillers to fill the voids left by manual typesetting. I collected them. One mysterious filler reported that Buddy Ebsen was writing and producing a musical play about Zurich Dada at the Cabaret Voltaire. I enlarged and photocopied it and used it as stationary for a couple years. Ebsen was a well-known Hollywood Republican; what was he doing writing a play about the anti-war bohemians of Zurich Dada? My status as an art historian at San Francisco State University allowed me to approach his agent and set up an interview. Plan A: If the play was bad enough, a UC Berkeley theatre professor and I would produce it for the avant-garde celebrity kitsch musical market in the Bay Area and I would do a radio version. Ebsen had a videotape of the production that he was willing to show me, but would not make a copy. I would have to watch it as his house.

My friend the painter Barbara Sternberger, godmother to my kids, was living in Los Angeles at the time. Buddy Ebsen greeted us at the door, tip-toe on cue in an ascot and bedroom slippers. The morning was scheduled for a viewing of

the videotape, a recorded interview, and then lunch. He tested my art historical expertise by showing me bad Southwestern desert landscape paintings and I praised them knowing they must be his, just as Red Skelton painted clowns. At one point I realized that the play was bad but not bad enough to snap headlong into another setting. The interview likewise: I reached down and turned off the cassette recorder. Lunch was another issue. Barbara and Buddy were talking about painting and curators in the Los Angeles area when she interjected that "Doug, too, is an artist. He did this real funny tape..." etc. I forgot to tell Barbara ahead of time that Jed Clampett was riding shotgun for Reagan. The icicles instantly hung from the eaves of our little lunch nook. "Oh yes, we were at the White House for dinner last week." And, "Are you going to cut up my voice too? Is that why you are here?" I reminded him that I had shut off the recorder and that..." The rest of the lunch went quickly. I didn't eat meat or dairy so the lasagna made me sick for three days and reminded me just how well the whole visit went.

My one-hit wonder eventually faded with Reagan's own senility, but after he died it was resurrected on radio stations and the internet as an antidote to the far-fetched attempt to construct him as a great statesman. It is doubtful another such necrophilic occasion will present itself. Despite the indelibility of recording, generational media deteriorates as vernacular grows socially senile. Resurrection is in a ventriloquism of the present.

Douglas Kahn is a technocultural studies professor at UC Davis. He can be reached at [djkahn@ucdavis.edu](mailto:djkahn@ucdavis.edu).

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# 1960s Recording Techniques Reborn!

by Ferris Wulf  
KDVS Studio Tech

photos by Paul Logston



This article explains how recording studios got things done in the era before digital technology. Almost anything you can do in a computer can be done better and faster with analog technology!

## The Basics

Rock and pop bands were recorded onto a multi-track tape recorder, which might have two, three, four, or eight tracks. Several microphones were pre-mixed onto one track, and all the tracks were mixed to mono or stereo to make a finished record. The microphones, compressors and equalizers used at the time had fewer “features” than modern equipment but often sounded better. Most of the equipment had all-tube circuitry. Mixing consoles were custom-built for each studio.

## Noise Reduction

Dolby, dbx and high-output tape weren’t invented until the 1970s. But you seldom hear tape hiss on 1960s recordings. This is because they used very wide tracks to improve the signal-to-noise ratio.

16 Instead of cramming 24 tracks

onto 2-inch tape, a common format was 4 tracks on 1-inch tape. This format had superior fidelity and bass response compared to later formats.

## Editing

If the producer wanted to combine two or more takes of a song into a “perfect” take, the mixdown tape was edited with a razor blade and splicing block. The tape was slowly “scubbed” past the playback head to find the edit point, which was marked with a grease pencil on the back side of the tape. The tape was cut diagonally to make a short cross-fade and eliminate clicks. The multi-track tape wasn’t edited unless it was absolutely necessary, because there was no “undo” button if the engineer made a mistake.

## Dynamics and Pitch

Many studios did not have compressors; volume was controlled by riding the fader. Vocalists had to control their own dynamics, which is a lost art today. On the Beach Boys’ *Pet Sounds*, little or no compression was used, to preserve the natural emotion of the vocals. Group vocals were re-

corded around a single microphone, and maestro Brian Wilson had the group sing numerous takes until the vocals were perfect. His own vocals had flawless pitch, and when he double-tracked his voice it would occasionally “phase” and sound like a single voice.

## Silibance

“De-essing” to reduce loud silibants, which requires a compressor with a side-chain, did not exist. Vocalists were trained to “flash” their esses by passing their hand in front of the microphone to block the sound.

## Micing

Drums were usually recorded with two microphones: one overhead and one on the kick drum. The drummer had to balance himself; it couldn’t be remixed later. This technique provided a very natural sound, because it avoided the phase cancellations caused by multiple microphones. Unfortunately, it doesn’t work with modern cymbal-bashing drummers who have poor balance.



Jazz groups and early rock groups were often recorded with *one* microphone on the entire group, and the musicians balanced themselves. The sound is very “three-dimensional,” despite being in mono, because it preserves the natural distance relationships between the instruments.

### Reverb

To add reverberation to instruments or vocals, a reverb chamber was used. The walls were covered with tile or painted with shellac to make them reflective and irregularly shaped to randomize the reflections. The sound was fed through a loudspeaker, and the reverb was picked up by a microphone and fed back to the mixing console. A well-designed chamber sounds better than any digital reverb. Examples: all the drum, instrument and vocal reverbs on the Beatles’ *Sgt. Pepper’s* and the Beach Boys’ *Pet Sounds*.

A studio might also have a plate reverb, which consists of a large metal sheet with transducers attached to it and motorized dampers to control the reverb time. The sound is more refined than a chamber,

but it doesn’t sound good on everything.

### Echo

Echo was created with a three-head tape machine (separate erase, record and play heads). As the tape traveled from the record head to the play head, the sound was delayed. The delay time was controlled by changing the tape speed with a variable-frequency oscillator connected to the motor. To make the echo repeat, the play head was fed back to the record head.

### Chorus and Flange

Chorus and flange effects require very short delay times (one to 30 milliseconds) that you can’t normally do with a tape machine. Luckily, a multi-track tape machine can use its record head for playback (essential during overdubbing to keep the tracks in sync). To create a chorus or flange effect, the play head was routed to the mixing console, and the record head (which plays the track early) was routed to a second tape machine running at the same speed. By slightly varying the speed of the second machine, chorus, flange, or vibrato effects were created. All the effects on Beatles records were done this

way.

### Loops and Samples

To create loops, an actual loop of tape was made, containing a drum or instrument pattern with the splice on the first downbeat. An assistant had to stand next to the tape machine with a pencil to hold the loop in place. A skilled tape operator could synchronize multiple loops, much like a turntablist matching beats. Examples: Beatles - “Tomorrow Never Knows,” assorted sounds; Pink Floyd - “Money,” cash register sounds; Bee Gees - “Stayin’ Alive,” drums.

An early sampling keyboard, the Mello-tron, used pieces of spring-loaded tape to play back samples of real instruments, one for each key, eight seconds long and with the original attack and sustain. Digital samplers didn’t have enough memory to do this until the late 1990s. Examples: Beatles - “Strawberry Fields Forever,” flutes; King Crimson - “In the Court of the Crimson King,” violins.

*Continued on next page*



### Vocoder and Sonovox

The electronic vocoder (which uses a voice to modulate an instrument to make it “talk”) was first used in music by synthesist Wendy Carlos in the 1970s. But in the 1940s, an *acoustic* vocoder called the Sonovox was invented. The instrument sound was fed through a pair of small loudspeakers, the cones replaced with metal disks that were pressed to the performer’s throat. The performer silently formed words and a close mic captured the sound. The sound was much cleaner than electronic vocoders, but the effect was overused in radio commercials and the Sonovox is almost forgotten today. Go to [youtube.com](http://youtube.com) and search for “Sonovox” to hear this effect.



### Pitch Shifter

Long before digital pitch shifters, there was the Eltro Information Rate Changer, a 1/4-inch tape machine with four play heads mounted on a rotating drum. It was used in speech analysis, transcription and broadcast to change the speed of a sound without changing the pitch or vice versa. It was used for the voice of HAL in *2001: A Space Odyssey*, and I believe it was used on the original *Star Trek* pilot, “The Cage,” for the androgynous alien voices.

### Old-school Techniques Reborn!

In KDVS’ Studio A, we are bringing

many of these techniques back from the dead! We have a 1-inch eight-track analog tape machine, compressors, equalizers, reverb chambers, tape echo and tape chorus/flange. We have four different rooms connected with multi-channel cable, and all the capabilities of a professional recording studio. Future projects will include a DIY passive equalizer, a piano-string reverberator, a rotating speaker and more. Studio A will be a living museum of old-school recording techniques, providing a unique experience for local and underground bands. For more information, visit [kdvs.org/studioa](http://kdvs.org/studioa).

### Rate Information

\$20/hour for recording and mixing  
Add \$20/day for Cubase system  
\$1 each for CD-R with jewel box  
\$2 each for DVD-R with jewel box

We use Ampex 456 tape for rock projects, and Ampex 499 for acoustic projects. We buy slightly used tape to save money, and we play-wind each reel to check the condition.

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“Live in Studio A” airs Thursday nights from 11 p.m. to midnight.



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## CHAPTER 3

# MORE ABOUT VEHICLE-ICS

BY DJ YANA

Most of us have been unwilling to admit we were real vehicle-ics. No person likes to think he is bodily and mentally different from his fellows. Therefore, it is not surprising that our driving of cars has been characterized by countless vain attempts to prove we could drive like other people. The idea that somehow, someday he will take a stroll and enjoy a sidewalk is the great obsession of every driver. The persistence of this illusion is astonishing. Many pursue it in cars on two-way highways and at wrong way signs.

We learned that we had to fully concede to our innermost selves that we were vehicle-ics. This is the first step in recovery. The delusion that we are like pedestrians, or presently may be, has to be smashed.

We vehicle-ics are men and women who have lost the ability to travel by foot. We know that no real vehicle-ic *ever* walks. All of us felt at times that we were re-

gaining physical stamina, but such intervals — usually brief — were inevitably followed by still less muscle toning, which led in time to pitiful and incomprehensible demoralization. We are convinced to a man that vehicle-ics of our type are in the grip of an endless parking lot. Over any considerable period we get worse parking spaces, never better.

We are like men who have lost their legs and grown rubber wheels. Neither does there appear to be any kind of treatment which will make vehicle-ics of our kind like other men. We have tried every imaginable remedy. In some instances there has been brief recovery, followed always by still worse traffic reports. Physicians who are familiar with vehicle-ism agree there is no such thing as making a normal vehicle user out of a vehicle-ic. Science may one day accomplish this, but it hasn't done so yet.

Despite all we can say, many who are real vehicle-ics are not going to believe they

are on this road. By every form of self-deception and experimentation, they will try to prove themselves fuel efficient and therefore non-vehicle-ics. If anyone who is showing inability to control his driving can do the right-about-face and take a hike like a gentleman, our hats are off to him. Heaven knows, we have tried hard enough and long enough to crosswalk like other people!

Here are some of the methods we have tried: driving hybrids only, limiting the number of drives, never driving alone, never driving in the morning, driving only at home, never driving in the house, never driving during business hours, driving only at parties, switching from Saturn to Aptera, driving only on bio-diesel, agreeing to resign if ever driven on the job, taking a trip, not taking a trip, swearing off forever (with and without a good pair of walking shoes), taking physical exercise, reading books, going to bicycle shops and rest stops, accepting voluntary commitment to asylums...

We do not like to pronounce any individual as vehicle-ic, but you can quickly diagnose yourself. Ride a bicycle to the nearest gas station. Find a bus stop and stand at it. Do it more than once. It will not take long for you to decide, if you are honest with yourself about it. It may be worth a bad case of jitters if you get a full knowledge of Davis' greenbelts.

#### Reference

"Chapter 3; More about Alcoholics."  
(2001), *Alcoholics Anonymous*

*Thank you to "Big Wheels" Bill and the "Big Book," the sole inspiration for this parody.*

Yana hosts "Sovereignty Sound" every Monday morning from 9:30 a.m. to noon.

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# Poetry Night at Bistro 33

by Joe Wenderoth

There are two of them: Dr. Andy Jones, and Brad Henderson. They are different, but the same. They resound with poetry the way a predator resounds with going in for the kill.

Dr. Andy thrusts recklessly into the immediately available space of convention. Always. Jive turkeys scatter. Dr. Andy is singularly focused on some thing. It is a very good thing, but he doesn't *really* care.

Brad Henderson, on the other hand, has had his finger in a lot of pies. A warm and welcoming laugh he has leashed upon himself. It is not to gloat. It is there for you — a migrating *WELCOME sign*. But *where are we going*, one wonders, *accompanied by that strangely blinking sign*? At any rate, he has a time. Dr. Andy never has a time.

I've seen both men do things that I would never do. I've seen Dr. Andy flee a bottomless man, for instance. And I've seen Brad *pursue* a bottomless man.

And that is, after all, what *Poetry Night* at

*Bistro 33* is really about: the bottomless man. You can dance around it and try to make it pretty. You can rant and rave about stubborn old tastes snuffing out the fetuses of the new. But you aren't going to make the man have a bottom. *You aren't going to make the man have a bottom.*

There are certainly those who don't believe what I'm saying. Those who make their way into the warm light, their self-righteous naiveté as plain as their faces. They believe that, should they encounter a man who does *not have* a bottom, they'll very quickly force him to have one. Well, go and tell that to Crawdad Nelson. Go and tell that to Richard Beban. *I didn't think so.* Perhaps what I'm doing here really is searching for a way to define the term: jive turkey. A jive turkey — it occurs to me now — is someone who enters into warm light with his self-righteous naiveté firmly on display — someone who believes he has the power (and lo, the responsibility!) to make another man cover up his package.

That the jive turkey is humiliated — that he doesn't dare, finally, to say or do even one thing — that is to my mind the most wonderful thing the evening accomplishes.

Even so, remember: One can see jive turkeys scatter *only where there are jive turkeys already present*. Take that as a friendly caution if you decide to venture over to *Bistro 33's Poetry Night*. Also, note that mugging is more than occasional — it is the basis of the enterprise. Even stabbings take place. Inner stabbings, mostly, but often these are concerning the possibility of real, outer stabbings. The overwhelming majority of the stabbings, of course, whether they are of the real or the imaginary sort, are phallic in nature. A potentially loving — potentially pleasurable — stabbing. Everyone is eventually both a stick of butter and a hot knife.

Joe Wenderoth is a creative writing professor at UC Davis. He can be reached at [jlwenderoth@ucdavis.edu](mailto:jlwenderoth@ucdavis.edu)



Josh Fernandez roasting Rob Roy at Poetry Night on March 18  
Photo/ Amir Moarefi

# Signing off from KDVS World Headquarters

by **Marvin Dinozo, KDVS Sports Director**

This looks like the bottom of the ninth of my run as KDVS Sports Director. The two-year run coincided with perhaps the biggest phase shifts in UC Davis Athletics history. I went on a ride that saw UC Davis complete a transition to reclassifying itself to NCAA Division I. There were many great moments in UC Davis' young days as a Division I competitor that I will never forget watching them, being the voice for the Aggies on KDVS.

Tuesday nights will not be the same after college. "Aggie Talk" has been one of those necessary activities during the school year. The entertaining conversa-

tions of "Aggie Talk" add spice and flavor to Tuesday nights which otherwise spells doom for those living brutal five-day weeks. There was enough chemistry to go around on last year's "Aggie Talk," but this year has seen an increase in activity. We use two studios during show time which help get all personalities on the air without it being cramped in Studio B. To the listener, it purely is a roundtable discussion of the best of UC Davis Aggies yesterday, today and to come. The student athlete guests that stop by on the program always prove to be entertaining.

As a senior ready to move on, I knew this moment would come. Through broad-

casting I see various senior nights held in the various sports. A change of the guard, the baton moving from graduating seniors to lower classmen to carry, and the cycle continues endlessly. If anything it is my duty to see that the program will continue on in very capable hands. Because what is the point of building up if it is only going to be taken down when you're done?

I believe that KDVS Sports is an entity essential to both UC Davis Athletics and KDVS. The combination creates brand new innovative programming that links listeners of both great music and exciting sports. Music listeners tune in to KDVS Sports hearing a magical finish can be intrigued to listen to more from the world of sports. At the same time, a sports fan tuning in to KDVS may leave the dial tuned to KDVS well after the broadcast end to listen to jazzy space funk, or a back-breaking metal show.

Let's make this spring quarter an exciting end of my run as Sports Director. Stay current with information from the website, [kdvs.org](http://kdvs.org), and on the radio at 90.3 FM for the exciting UC Davis Baseball and Softball action.

Marvin hosts "Aggie Talk" every Tuesday evening from 7 to 8 p.m.

\* All games and times are subject to change

\* Softball broadcasts run from two to two and a half hours

\* Baseball broadcasts run from three to three and a half hours

\* Rain delays/cancellations possible

\* Contact Sports Director Marvin Dinozo at [sports@kdvs.org](mailto:sports@kdvs.org) with any questions

## 2009 KDVS Baseball & Softball Broadcast Schedule

Sport	Date	Opponent	Location	Time
	Sat 3/7/09	vs. San Diego	Palo Alto	8:55 - 11:00AM
	Sat 3/7/09	vs. Penn State	Palo Alto	11:15AM - 1:30PM
	Sun 3/8/09	at Stanford	Palo Alto	1:25 - 3:30 PM
	Sun 3/8/09	vs. Illinois	Palo Alto	3:45 - 5:50 PM
	Tue 3/24/09	at Fresno State	Fresno	5:55 PM - 8:00PM
	Tue 3/24/09	at Fresno State	Fresno	8:00 - 10:15PM
	Wed 3/25/09	vs. Stanford	Davis	2:20 - 5:30PM
	Fri 3/27/09	at Pacific	Stockton	5:20 - 8:30PM
	Fri 4/3/09	at San Diego State	(Petco Park)	2:20 - 5:30PM
	Thu 4/9/09	vs. UCSB	Davis	2:20 - 5:30PM
	Fri 4/10/09	vs. CSU Fullerton	Davis	1:25 - 3:30PM
	Fri 4/10/09	vs. CSU Fullerton	Davis	3:30 - 5:45PM
	Wed 4/15/09	vs. Cal	Davis	2:20 - 5:30PM
	Wed 4/29/09	vs. Cal	Davis	2:55 - 5:15PM
	Sat 5/2/09	at Long Beach State	Long Beach	6:20 - 9:30PM
	Sat 5/9/09	vs. CSUN	Davis	11:55 - 2:15PM
	Sun 5/10/09	vs. UC Riverside	Davis	12:50 - 4:00PM
	Tue 5/12/09	at Santa Clara	Santa Clara	5:50 - 9:00PM
	Tue 5/19/09	at Stanford	Palo Alto	5:20 - 8:30PM
	Sun 5/24/09	vs. CSUN	Davis	12:50 - 4:00PM

# INTERNET REVIEW CONVERSION ACTUATOR

DR. AMBER F. YANGENHEIM, PH.D PITCHFORK STUDIES

Since my conception of this project, my colleagues within the scientific community have dismissed my work as “unfeasible” and “a dead end” given today’s technology. Perhaps, they said, the day will come when music reviews will be available for the masses. Perhaps a day will come where reviewer and listener can communicate with one another, over the love or hate of music. Until then, unintelligible critical discourses will continue to flood the internet, leaving readers to scratch their heads with dismay.

I, too, had mused with the idea. I postulated that perhaps the problem was not the lack of common ground between the critic and the audience. Perhaps the problem was, in fact, the lack of a common language between the two. Thus after years of research in a covert laboratory located deep within middle America, my team of scientists and engineers have at last made a breakthrough. I give you: the Internet Review Conversion Actuator (set to Pitchfork Media), created for the sole purpose of forging linguistic common ground between critic and reader. Of course, the initial results of my instrument proved to be somewhat crude and ridden and not without problems, but you will find that it provides a comprehensive text for all — a Rosetta Stone for the 21st Century, if you will.

Portishead  
*Third*

**Arbitrary Pitchfork Rating:** 8.8

**Pitchfork says:** But their style here isn’t particularly out of character, comparatively experimental as it is; Utey’s guitar still twangs sharply when it’s not doing things like interjecting “Iron Man” growls in “Hunter” or splintering into Syd Barrettisms at the coda of “Small”; and the melodic identity that he and Geoff Barrow built on a foundation of minor keys and sinister grandeur still holds sway.

**Translation:** Portishead gives

me the big pants.

**What this means:** If you like Portishead to begin with, you would probably like this album and what we say here probably won’t stop you from buying it anyway.

Arcade Fire  
*Funeral*

**Arbitrary Pitchfork Rating:** 9.7

**Pitchfork says:** Ours is a generation overwhelmed by frustration, unrest, dread, and tragedy. Fear is wholly pervasive in American society, but we manage nonetheless to build our defenses in subtle ways-- we scoff at arbitrary, color-coded “threat” levels; we receive our information from comedians and laugh at politicians. Upon the turn of the 21st century, we have come to know our isolation well. Our self-imposed solitude renders us politically and spiritually inert, but rather than take steps to heal our emotional and existential wounds, we have chosen to revel in them. We consume the affected martyrdom of our purported idols and spit it back in mocking defiance. We forget that “emo” was once derived from emotion, and that in our buying and selling of personal pain, or the cynical approximation of it, we feel nothing.

**Translation:** My script for *Twilight* was rejected.

**What this means:** College students rejoice! The reviewer of this album spent six years in college and all he/she got was a degree in English and a beer belly.

HEALTH  
*DISCO*

**Arbitrary Pitchfork Rating:** 8.0

**Pitchfork says:** HEALTH’s self-titled debut earned them sniggering sobriquets like “Boredoms Jr.” and “Diet Liars,” yet among what kept the admittedly derivative album interesting was the tension produced by its attempts to artfully reconcile dance/digital elements with rock/noise textures (not to mention its ambient fringes and the occasional blotch of

straight-up pop).

**Translation:** I’m sorry, sir, but your area has too many Red Lobster franchises as it is. Please check back next year.

**What this means:** Thank God! Hopefully now people will start playing this non-stop at house parties instead of MGMT.

The Flaming Lips  
*Soft Bulletin*

**Arbitrary Pitchfork Rating:** 10.0

**Pitchfork says:** I recently moved out of The Box. The Box was where I lived in Seattle for my first year-and-a-half — a small room in a terrible house. I had an ogre of a next door neighbor named Richard who didn’t like any decibel level that went above a whisper. Another neighbor, a homely looking mama’s boy of some sort, had weird nasal problems that forced him to make this really loud noise that sounded like a collision between an orgasm, a yawn, a primal howl, and the deafening roar of a tortured honker.

The morning of my move, I checked my e-mail only to discover a rather unfortunate note in my box. A particular woman whose only flaw was in her geographic location (Jerusalem) told me not to come and visit her this summer, and that it was time for her to “get on with her life.” I’ll translate that: “bang other people without guilt.” I saw it coming, but by e-mail? A year and a half of tortured long-distance amore dissolved via Hotmail?

**Translation:** Hold that thought, I will be right back after I pour myself a tall glass of WHINE.

**What this means:** I didn’t actually listen to this album, but the cover art looked cool.

M83  
*Saturdays=Youth*

**Arbitrary Pitchfork Rating:** 8.8

**Pitchfork says:** Not only does the music move differently, it offers a different take on M83’s favorite decade,



the 1980s. Where previous albums saluted the doomed grandeur of the Cure and the retro-futurism of *Blade Runner*, *Saturdays=Youth* pays homage to Coc-teau Twins (whom Thomas has also produced) and the teen dramas of filmmaker John Hughes. It's dense with new wave tropes: the chrome-plated guitars and aqueous keyboards on "Kim & Jessie", the decadent synthetic toms on the

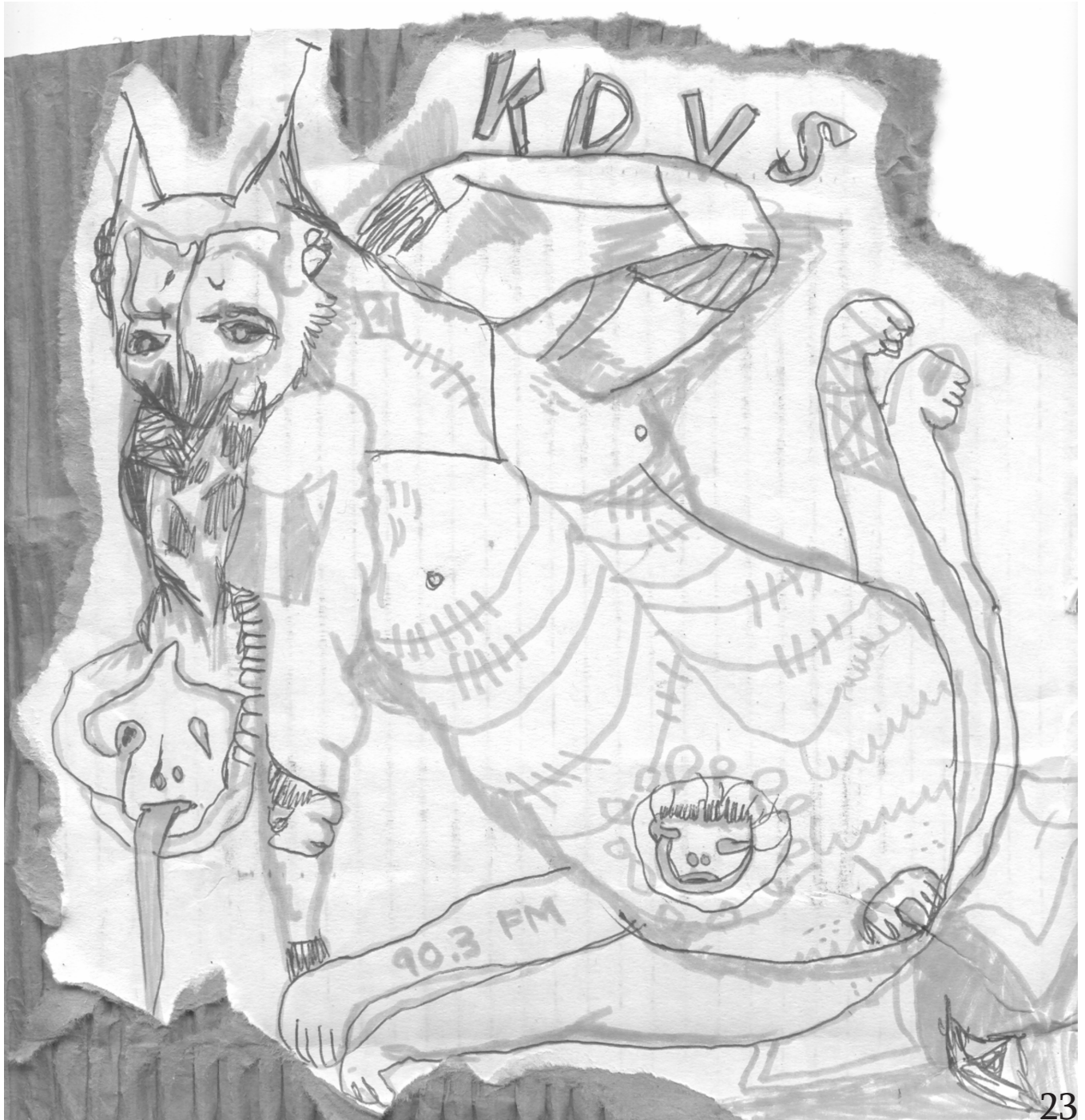
otherwise cloudy "Skin of the Night", the funk guitars and shivering cymbals of the masterful "Couleurs". Many modern bands have appropriated these iconic touchstones with a wink, a revision, or both. M83's reverent take is less common, bringing to mind Lansing-Dreiden's underappreciated 80s throw-back *The Dividing Island*.

**Translation:** In hell it is always 8:30 a.m.

and you are stuck in the elevator that only plays a French horn cover of "Penny Lane."

**What this means:** This sounds nothing like any of the bands/people the reviewer namedropped. But +5 hipster points for trying.

Amber hosts "The Forbidden Temple" every Wednesday afternoon from 1 to 2:30 p.m.



# ROCK EVENTS



Clockwise from top: Th' Losin Streaks at the Coffee House, New Thrill Parade at Villanova, Katie Delwiche at Primary Concepts, Foot Village at Villanova







Clockwise from top: What's Up? at Delta,  
Calvin Johnson at Delta, Finally Punk at  
Villanova (*photos by Amir Moarefi and Craig Fergus*)



# KDVS 90.3 FM SPRING SCHEDULE

STREAM LIVE OR ARCHIVED  
SHOWS AT KDVS.ORG!



= freeform music



= public affairs

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	SUNDAY	MONDAY	TUESDAY
midnight	Punk Roge & Riot "Neonate (Fighting for a Future)" <b>New and old punk</b>	Wesley Dodds "This Vicious Cabaret" <b>British rock</b> alt w/ DJ Kristian "Notorious" <b>Eclectic</b>	DJ Peaches & FireBassKitty "Soul Slappers" <b>Hip-hop</b> alt w/ Unison & Rutherford B "A Safe Place for Cubs" <b>Eclectic</b>
3 a.m.	Ben & Nick "The Infinity Hours" <b>Eclectic</b>	Siren "Dead Men Tell No Tales" <b>Eclectic</b>	Arian "Antlers & Furs" <b>Eclectic</b>
6 a.m.	Docta Dank & The Beer Bandit "Attention Deficit Destroyer" <b>Punk, hip-hop</b>	DJ Sprattiens "Awkward Hour" <b>Eclectic</b>	Arioch "Apocalypse" <b>Metal, dark ambient</b>
9 a.m.	Bobby H & Mr. T "Songs of Praise Gospel Program" <b>Gospel</b>	Reil Nuud & Sheevz "Morning Wreakfest" <b>Eclectic</b>	Candee Corn "Let's Get on with It" alt w/ Gumshoe "Beta Salvo" <b>Eclectic</b>
	Bernard & Bez Benson "In Focus/Perspective" <b>Religious talk and music</b>	France "It's About You"	Kirstin Sanford & Justin Jackson "This Week in Science"
noon	Gary B. Goode "The New Island Radio Café" <b>Hawai'ian, reggae, Latino</b> alt w/ Mindy Steuer "Cross Cultural Currents" <b>International, reggae</b>	DJ Yana "Sovereignty Sound" <b>Native American</b>	Jordan Mitchell "Music for a Porch Life" <b>Country, folk, blues</b>
3 p.m.	Papa Wheelie "Radio Wadada" <b>Reggae</b>	Elisa Rocket "Analog Oatmeal" <b>Indie, electronic, funk</b>	Encephalous "Frizzltrioniks & Plunderphonics" <b>Eclectic</b>
6 p.m.	Brendan "The Raw Mess Around" <b>Eclectic</b>	Tangosaurus Rex "Cornrows & Dreadlocks" <b>Hip-hop, reggae</b>	gov "The Third Dimension" <b>Electronic</b> alt w/ Richard the K "The Offshore Broadcast" <b>Rock 'n' roll</b>
9 p.m.	Brian Ang "Farewell Transmission" <b>Jazz, poetry, guests</b>	Jonathan & Alon "VELOlution"	Natalie & Danielle "Local Dirt"
	Emily "The Treehouse" <b>Rock, garage</b>	DJ End-Stop "Interrobang" & Nadav "Phoning It In" <b>Lo-fi, pop, folk</b>	"KDVS Radio Theatre" <b>Radio plays</b>
	JD Esq. "Front Porch Blues Show" <b>Old and new blues</b>	The Designated Hitter "Drip the Night Fantastic" <b>Electronic, jazz, soul</b>	"Aggie Talk" UCD sports talk
midnight	Tim Matranga "Kicksville 29BC" <b>Pysch, soul, garage</b>	DJ Rick "Art for Spastics" <b>Rock, experimental, punk</b>	Oddy-Knocky "Slowest Man" <b>Indie, rock</b>
			Mr. Mick Mucus "The Chicken Years" <b>Rock, punk, hardcore</b>
			Kid Courageous & Tigerlily "Periodic Table of Fun" <b>Synthpop</b>



*"Only sick music makes money today."*

–Friedrich Nietzsche

**WEDNESDAY      THURSDAY      FRIDAY      SATURDAY**

Myk Blaauw! & Mja. K "All Things Fresh" <b>Hip-hop</b>	DJ Meadow at Dusk "It's Getting Giddy in Here" <b>Eclectic</b> alt w/ DJ Red & DJ Swah "The Subway" <b>Hip-hop</b>	DJ Ichi & Robbie "The Tolerance Hours" alt w/ Terra Belle & Le Bon Bon "Wink Wink Nudge Nudge" <b>Eclectic</b>	Blasphemer & Scarecrow "Raise the Dead" <b>Metal, grindcore</b>
Grandmaster Arjun Uncle "Heterogeneous Sound Ideal" <b>Eclectic</b>	The D-Train & Nitán "The Crescendo Hour: For Two Hours" <b>Eclectic</b>	Thrill Fox & Glamrock "Pop, Drop & Roll" <b>Electronic</b>	Emilio "Yuck!" <b>Eclectic</b>
The Drag Queen of Hearts "The Pharmakon" <b>Eclectic</b>	DJ Matter "Keep Your Eyes Open" <b>Eclectic, local</b>	DJ Derosé "Cool Tunes" <b>Jazz, Latino, hip-hop</b>	Adrian & Liz "Las Dos Chicas de la Noche" <b>Eclectic</b>
G3X "Guakamole" <b>Latin American</b> alt w/ Spiderwhistler "Shuffle Shame" <b>Eclectic</b>	DJ Hypercube & Zacky Doodle "iPaint Everything!" alt w/ DJ Anomalous & DJ PMS "Filigree" <b>Indie, electro</b>	Wolf Tone "The Uncanny Valley" alt w/ DJ Hit-It & DJ Silver "Ko-Pak Kollision" <b>Eclectic</b>	Big Dave "Buried Alive in the Blues" <b>Blues, folk</b>
Dr. Art Magaña "Dr. Art's Psychnation"	Patricia Peña & Jack Kohler "On Native Ground"	"Making Contact" "Planetary Radio"	Bill Wagman alt w/ Robyne Fawx "The Saturday Morning Folk Show" <b>Folk</b>
Justin Desmangles "New Day Jazz" <b>Jazz, interviews</b>	Rufus "Huggy Bear's Appendix Removal" <b>Eclectic</b>	Mr. Glass "Good Good" <b>Nu jazz, downtempo, funk, hip-hop, soul</b>	
"Democracy Now"	"Democracy Now"	"Democracy Now"	
Dr. Awkward "The Forbidden Temple" <b>Rock, indie, folk</b>	Clara "The Weather Report" <b>Country, jazz</b> alt w/ DJ Mucky "Bear Is Driving Car!" <b>Experimental</b>	Oki & Jerett "Nuclear Beauty Parlor" <b>Eclectic</b>	DJ Markuss & Curtis "The Prog Rock Palace" <b>Rock, jazz</b>
Dog Tones "Thee Funk Terminal" <b>Hip-hop, electronic</b>	DJ J. Oblivion "Bitter Glitter" <b>Eclectic, experimental</b>	The Chocolate Factory "Supra-aural Sounds" <b>Eclectic</b>	DJ H.A.M.-The Astrochimp "Rumble in the Cosmic Jungle" <b>Electronic</b>
"Free Speech Radio News"	"Free Speech Radio News"	"Free Speech Radio News"	Miss Molly "Scutwork" alt w/ Little Wing "Marvelous Miss Marty's Musical Musings" <b>Eclectic</b>
Andy Jones "Dr. Andy's Poetry & Technology Hour"	Douglas Everett "Radio Parallax"	Ron Glick & Richard Estes "Speaking in Tongues"	Gil Medovoy "Crossing Continents" <b>International</b>
Springy "Time to Get Away" <b>Electronic, dreampop</b>	Ryan "California Police State" <b>Rock, electronic</b>	Michael Leahy "Cool As Folk" <b>Singer-songwriters</b>	Mr. Frankly "Mostly Rock" alt w/ Jeffrey Fekete "Today's Aberrations, Tomorrow's Fashion" <b>Eclectic</b>
DJ Haggis "The Deep End" <b>International, eclectic</b>	Corey O. "Organic Vinyl" <b>Eclectic</b>	Charmin Ultra & Alonely "Middle School Friends" <b>Brutal prog</b>	David D. Young "Upper Realm Shrieks: Music & Words" <b>Rock, folk, spoken word</b>
DJ Timmy "Crate Diggin'" <b>Hip-hop</b>	Fuzzbox Flynn "Loves + Disloves" <b>Psych, electronic</b> "Live in Studio A" <b>Live bands</b>	Pirate & Blasphemer "Everybody Loves a Heshier" <b>Metal, punk</b>	"The Joe Frank Show" <b>Crazy narratives</b>



## SUNDAY

### Midnight – 2 a.m.

**PUNK ROGE & RIOT**  
“Neonate (Fighting for the Future)”  
—Punk, hardcore, oi  
Chaotically good music mixed with political, social and local punk talk as well as shows, tickets and events you don't want to miss

### 2 – 4 a.m.

**BEN & NICK**  
“The Infinity Hour”  
—Eclectic  
Dance music for the comatose

### 4 – 6 a.m.

**DOCTA DANK & THE BEER BANDIT**  
“A.D.D. (Attention Deficit Destroyer)”  
—Punk, hip-hop, hardcore, nerd-core  
This is for all the kids that can't sit still, and like to climb trees and throw rocks

### 6 – 8 a.m.

**BOBBY H & DJ MR. T**  
“Songs of Praise Gospel Program”  
—Gospel  
Traditional and contemporary

### 8 – 10 a.m.

**BERNARD & BEZ BENSON**  
“In Focus/Perspective”  
—Religious talk show, music  
Solving problems of students and the community, Christian music of various genres

### 10 a.m. – 1 p.m.

**GARY B. GOODE**  
“The New Island Radio Café”  
—Reggae, Latino, Hawai'ian, ska, Latin music (salsa, cumbia, etc.), Hawai'ian music (mele, traditional, slack key guitar), Jamaican, other Caribbean and African  
Alternating w/  
**MINDY STEUER**  
“Cross Cultural Currents”  
—International, reggae  
Reggae and African music

### 1 – 3 p.m.

**PAPA WHEELIE**  
“Radio Wadada”  
—Reggae  
A conscious reggae session featuring reggae (old and new) dub and dancehall

### 3 – 5 p.m.

**BRENDAN**  
“The Raw Mess Around”  
—Eclectic  
Programs that unite widely different musical styles around subject matter, sound, or experience of the artists

### 5 – 7 p.m.

**BRIAN ANG**  
“Farewell Transmission”

—Experimental, poetry  
Opaque art thing

### 7 – 8 p.m.

**EMILY**  
“The Treehouse”  
—Rock, garage  
This miscreant still sits in a treehouse and plays thee best surf, '66/'67 punk garage and girl groups galore

### 8 – 10 p.m.

**JD ESQUIRE**  
“Front Porch Blues Show”  
—Blues, folk

### 10 p.m. – midnight

**TIM MATRANGA**  
“Kicksville 29BC”  
—Garage, soul, psych  
Sets of choice raw soul and funk, '60s garage mayhem, psychosis and lysergic psych excursions into the stratosphere

## MONDAY

### Midnight – 2 a.m.

**WESLEY DODDS**  
“This Vicious Cabaret”  
—British rock  
A look across the pond at British music, including (but not limited to): British Invasion, psychedelia, metal, glam, punk, mod, goth, alternative, shoegaze and Brit-pop  
Alternating w/  
**DJ KRISTIAN**  
“Notorious”  
—Eclectic  
Audio tomfoolery

### 2 – 4 a.m.

**SIREN**  
“Dead Men Tell No Tales”  
—Eclectic

### 4 – 6 a.m.

**DJ SPRATTIENS**  
“Awkward Hour”  
—Eclectic

### 6 – 8:30 a.m.

**REIL NUUD & SHEEVZ**  
“Morning Wreakfest”  
—Eclectic  
Parenthetical reference puppy or super trendy ducky?

### 8:30 – 9:30 a.m.

**FRANCE**  
“It's About You”  
—Public affairs  
A show where expert guests discuss issues and events in order to assist the listener in defining their personal ethics and opinions

### 9:30 a.m. – noon

**DJ YANA**  
“Sovereignty Sound”  
—Native American  
Contemporary Native American, traditional American Indian, music by native artists and other stuff that sounds good

### Noon – 1 p.m.

**AMY GOODMAN**  
“Democracy Now”

### 1 – 2:30 p.m.

**ELISA ROCKET**  
“Analog Oatmeal”  
—Indie, electronic, funk  
Music for enjoying springtime

### 2:30 – 4:30 p.m.

**TANGOSAURUS REX**  
“Cornrows & Dreadlocks”  
—Hip-hop, reggae  
Mash up, mash down. Roots and beats all around

### 4:30 – 5 p.m.

“Free Speech Radio News”

### 5 – 6 p.m.

**JANE DARK**  
“Jane Dark's Cultural Revolution”  
—Public affairs  
An hour-long voyage along the currents of culture, based around reviews of movies, books, music, and other art, all considered from the perspective of current politics.

### 6 – 8 p.m.

**DJ END-STOP**  
“Interrobang”  
—Indie pop, electronic, folk  
A series of alternating question marks and exclamation points

### NADAV

“Phoning It In”  
—Indie rock, pop, interviews  
Lo-Fi is the right fi. DJ talks on the phone, calls up all your favorite musicians for live over-the-phone performances and awkward conversation

### 8 – 10 p.m.

**THE DESIGNATED HITTER**  
“Drip the Night Fantastic”  
—Electronic, hip-hop, soul  
Energetic tracks and refreshing rhythms to start your week right

### 10 p.m. – midnight

**DJ RICK**  
“Art for Spastics”  
—Punk, DIY, experimental  
An historical look at cities that have shaped “weirdpunk” and “glue-wave,” such as Sacto, Columbus, Lund, Denton, Metz, Orlando and Mobile

## TUESDAY

### Midnight – 2 a.m.

**DJ PEACHES & FIREBASKITTY**  
“Soul Slappers”  
—Hip-hop, funk, electronic  
Alternating w/  
**UNISON & RUTHERFORD B**  
“A Safe Place for Cubs”  
—Eclectic  
Musical androgyny

### 2 – 4 a.m.

**ARIAN**  
“Antlers & Furs”  
—Eclectic

Shoulders, corners, windows, 1912 and eighteen elbows

### 4 – 6 a.m.

**ARIOCH**

### 6 – 8:30 a.m.

**CANDEE CORN**  
“Let's Get on with It”  
—Eclectic  
An organized music jumble  
Alternating w/  
**GUMSHOE**  
“Beta Salvo”  
—Eclectic  
An exploration of the latest, the local, the lithe

### 8:30 – 9:30 a.m.

**DR. KIRSTEN SANFORD & JUSTIN JACKSON**  
“This Week in Science”  
—Public affairs  
Detailing and discussing major issues in the sciences. From solar systems to microcosms, hear both cutting edge and controversial topics brought to an accessible level.

### 9:30 a.m. – noon

**JORDAN MITCHELL**  
“Music for a Porch Life”  
—Country, folk, blues  
Dark bars, dusty roads, murder ballads and songs about trains.

### Noon – 1 p.m.

**AMY GOODMAN**  
“Democracy Now”

### 1 – 2:30 p.m.

**ENCEPHALOUS**  
“Frizzltronniks & Plunderphonics”  
—Eclectic  
Absurdist radio for absurdist people. No genre, no artist and no song is safe from the plundering

### 2:30 – 4:30 p.m.

**r gov**  
“The Third Dimension”  
—Electronic  
Mind-crushing cosmic psychedelias emanating from the third dimension  
Alternating w/  
**Richard the K**  
“The Offshore Broadcast”  
—Garage, punk, mod

### 4:30 – 5 p.m.

“Free Speech Radio News”

### 5 – 6 p.m.

**NATALIE YAHR & DANIELLE LEE**  
“Local Dirt”  
—Public affairs  
Agricultural issues and news

### 6 – 7 p.m.

“KIDS Radio Theatre”  
—Radio plays  
Original locally produced and classic audio plays

### 7 – 8 p.m.

**MARVIN & CREW**  
“Aggie Talk”

—Sports talk show

### 8 – 9 p.m.

**ODDY-KNOCKY**  
“Dark Continent”  
—Experimental, garage, indie  
A hot cup of coffee in your favorite thriftstore mug

### 9 – 11 p.m.

**MR. MICK MUCUS**  
“The Chicken Years”  
—Eclectic  
Fun with sound

### 11 p.m. – midnight

**KID COURAGEOUS & TIGER-LILY**  
“The Periodic Table of Fun”  
—Indie, electro, twee, French pop

## WEDNESDAY

### Midnight – 2 a.m.

**MYK BLAUUWI, MJA. K**  
“All Things Fresh”  
—Hip-hop  
Flyer than the rest of them

### 2 – 4 a.m.

**GRANDMASTER ARJUN UNCLE**  
“Heterogeneous Sound Ideal”  
—Eclectic  
Connecting genres by exemplifying the themes that act as a musical adhesive

### 4 – 6 a.m.

**THE DRAG QUEEN OF HEARTS**  
“The Pharmakon”  
—Eclectic  
I'll be playing all kinds of music in addition to reading monologues, poems and telling a few stories.

### 6 – 8:30 a.m.

**G3X**  
“Guakamole”  
—Eclectic  
Pachanga cosmica, conciliación galactica! (Cosmic riot galactic conciliation!) Latin American lullabies and Goa PsyTrance  
Alternating w/  
**SPIDERWHISTLER**  
“Shuffle Shame”  
—Eclectic  
Guilty pleasures that will leave you shameless...an eclectic mix of sounds from here, there and everywhere

### 8:30 – 9:30 a.m.

**ART MAGAÑA**  
“Dr. Art's Psychnation”  
—Public affairs  
Many aspects of our life, times, culture and experiences are fundamentally impacted and driven by forces which can best be understood through the lens of the psychological perspective.

### 9:30 a.m. – noon

**JUSTIN DESMANGLES**  
“New Day Jazz”

—Jazz, interviews  
Jazz for lovers and the lonely

**Noon – 1 p.m.**  
AMY GOODMAN  
“Democracy Now”

**1 – 2:30 p.m.**  
DR. AWKWARD  
“The Forbidden Temple”  
—Folk, rock, indie  
I will try not to talk about the weather or my dissertation

**2:30 – 4:30 p.m.**  
DOG TONES  
“Thee Funk Terminal”  
—Hip-hop, jazz, electronic  
Bumpin’ beats to make your sub-woofer howl!

**4:30 – 5 p.m.**  
“Free Speech Radio News”

**5 – 6 p.m.**  
ANDY JONES  
“Dr. Andy’s Poetry & Technology Hour”  
—Public affairs  
Talk about poetry and technology with frequent guests

**6 – 8 p.m.**  
SPRINGY  
“Time to Get Away”  
—Electronic, downtempo, dream-pop  
Finding the ideal mixture of music to make you dream with your eyes open. Dream-pop, minimal house and ambient...plus other ingredients as necessary.

**8 – 10 p.m.**  
DJ HAGGIS  
“The Deep End”  
—Rock, international, eclectic  
Forget the kiddie pool; this is music for the depths

**10 p.m. – midnight**  
DJ TIMMY  
“Crate Diggin’”  
—Hip-hop, trip-hop, turntablism

## THURSDAY

**Midnight – 2 a.m.**  
DJ MEADOW AT DUSK  
“It’s Getting Giddy in Here”  
—Eclectic  
A mixed treasure of interesting and exciting music, all with the common goal of provoking giddiness  
Alternating w/  
DJ RED & DJ SWAH  
“The Subway”  
—Hip-hop  
Musings in the world of underground hip-hop and the samples used

**2 – 4 a.m.**  
THE D-TRAIN & NITAN  
“The Crescendo Hour: For Two Hours”  
—Eclectic  
We’re building it up and then tear-

ing it down

**4 – 6 a.m.**  
DJ MATTER  
“Keep Your Eyes Open”  
—Eclectic, local artists  
Bringing brain music to make all those insomniacs and super-study students

**6 – 8:30 a.m.**  
DJ HYPERCUBE & ZACKY DOODLE  
“iPaint Everything!”  
—Rock, indie, electronic  
Alternating w/  
DJ ANOMALOUS & DJ PMS  
“Filigree”  
—Rock, folk, electronic  
Working our way through the tangle of wire

**8:30 – 9:30 a.m.**  
JONATHAN WOOLLEY & ALON RAAB  
“VELOlution”  
—Public affairs  
Covers bicycling from all aspects. Why to bike, how to bike, what to wear, where to go, and, especially, how to have more fun doing it.

**9:30 – noon**  
RUFUS  
“Huggy Bear’s Appendix Removal”  
—Eclectic

**Noon – 1 p.m.**  
AMY GOODMAN  
“Democracy Now”

**1 – 2:30 p.m.**  
CLARA  
“The Weather Report”  
—Country, jazz, folk  
Residual and emergent sounds

**2:30 – 4:30 p.m.**  
DJ J. OBLIVION  
“Bitter Glitter”  
—Eclectic, experimental  
Bitter glitter gifts, splinters in limbs, forks in roads, spider toe tombs, geese gill thrills, pet vulture adventures and their black fly-ing accompaniments

**4:30 – 5 p.m.**  
“Free Speech Radio News”

**5 – 6 p.m.**  
DOUGLAS EVERETT  
“Radio Parallax”  
—Public affairs  
Science, history, politics, current events, whatever we please

**6 – 8 p.m.**  
RYAN  
“California Police State”  
—Eclectic  
Mostly brand new releases

**8 – 10 p.m.**  
COREY O.  
“Organic Vinyl”  
—Eclectic  
All vinyl sets

**10 – 11 p.m.**  
FUZZBOX FLYNN  
“Loves + Disloves”  
—Eclectic  
Punk, DIY tunes, New Wave, no-wave, minimal electronics, improv, absurd progressive rock, kraut, dancey junk, peculiar music of today’s world

**11 p.m. – midnight**  
“Live in Studio A”  
—Eclectic  
Live performances by local and touring musicians

## FRIDAY

**Midnight – 2 a.m.**  
DJ ICHI & ROBBIE  
“The Tolerance Hours”  
—Eclectic  
Alternating w/  
TERRA BELLE & LE BON BON  
“Wink Wink Nudge Nudge”  
—Indie, folk, rock, punk  
Say no more, say no more! Prepare to be slapped with punk, indie and folk.

**2 – 4 a.m.**  
THRILL FOX & GLAMROCK  
“Pop, Drop & Roll”  
—Electronic  
This show will feature different types of techno for an uplifting and dance-able atmosphere.

**4 – 6 a.m.**  
DJ DEROSE  
“Cool Tunes”  
—Jazz, Latino, hip-hop  
Where songs speak to your soul

**6 – 8:30 a.m.**  
DJ HIT-IT & DJ SILVER  
“Ko-Pak Kollision”  
—Eclectic  
Electronic, hip-hop, trance, dance, techno and international  
Alternating w/  
WOLF TONE  
“The Uncanny Valley”  
—Eclectic  
Jesus, Ray, we got the chessboard out but you’re playin’ Whac-a-Mole

**8:30 – 9:30 a.m.**  
“Making Contact”  
“Planetary Radio”  
—Public affairs

**9:30 a.m. – noon**  
MR. GLASS  
“Good Good”  
—Hip-hop, electronic, jazz  
Nu jazz, future soul, downtempo, funk, Afro-beat, Brazilian

**Noon – 1 p.m.**  
AMY GOODMAN  
“Democracy Now”

**1 – 2:30 p.m.**  
OKI & JERETT  
“Nuclear Beauty Parlor”  
—Eclectic

“They wanted meat so they ate the flower children.” Nostradamus couldn’t have predicted that.

**2:30 – 4:30 p.m.**  
THE CHOCOLATE FACTORY  
“Supra-aural Sounds”  
—Eclectic, experimental  
Adult contemporary

**4:30 – 5 p.m.**  
“Free Speech Radio News”

**5 – 6 p.m.**  
RON GLICK & RICHARD ESTES  
“Speaking in Tongues”  
—Public affairs  
A program featuring social commentary and interviews with people directly involved in struggles related to peace, civil rights, the environment and the workplace

**6 – 8 p.m.**  
MICHAEL LEAHY  
“Cool As Folk”  
—Folk, sing-songwriters, indie  
Songs speak

**8 – 10 p.m.**  
CHARMIN ULTRA & ALONE-LY  
“Middle School Friends”  
—Eclectic  
How many recesses does it take to screw in a lightbulb?

**10 p.m. – midnight**  
PIRATE & BLASPHEMER  
“Everybody Loves a Heshier”  
—Metal, punk, hardcore  
Metal, tickets, metalcore, hardcore, fear, self-loathing and metal

## SATURDAY

**Midnight – 2 a.m.**  
BLASPHEMER & SCARECROW  
“Raise the Dead”  
—Metal, grindcore  
Black metal, death metal, grind-core and ambient horror

**2 – 4 a.m.**  
EMILIO  
“Yuck!”  
—Eclectic  
Primarily, based on your lifelong Frankenstein radio controls, especially your eyesight TV, sight and sound recorded by your brain, your moon brain of the computer god activates your Frankenstein threshold brainwash radio lifelong...

**4 – 6 a.m.**  
ADRIAN & LIZ  
“Las Dos Chicas de la Noche”  
—Eclectic  
Lots of cool music with lots of cool people

**6 – 9 a.m.**  
BIG DAVE  
“Buried Alive in the Blues”  
—Blues, rock, folk, jazz

New and old, national and international

**9 a.m. – noon**  
BILL WAGMAN  
Alternating w/  
ROBYNE FAWX  
“The Saturday Morning Folk Show”  
—Folk

**Noon – 2 p.m.**  
DJ MARKUSS & CURTIS  
“The Prog Rock Palace”  
—Progressive rock, jazz  
Progressive rock and jazz from 1968 to present from around the world

**2 – 3 p.m.**  
DJ HAM - THE ASTROCHIMP  
“A Rumble in the Cosmic Jungle”  
—Electronic  
Aural electronic comets by the decades

**3 – 4 p.m.**  
MISS MOLLY  
“Scutwork”  
—Eclectic  
Alternating w/  
LITTLE WING  
“Marvelous Miss Marly’s Musical Musings”  
—International eclectic

**4 – 7 p.m.**  
GIL MEDOVOY  
“Crossing Continents”  
—International  
Mid-East, Mediterranean, East Europe/Balkan, North Africa, Central Asia, Indian subcontinent

**7 – 9 p.m.**  
MR. FRANKLY  
“Mostly Rock”  
—Eclectic  
Alternating w/  
JEFFREY FEKETE  
“Today’s Aberration Tomorrow’s Fashion”  
—Eclectic  
A multi-genre excursion through the newest arrivals to our library

**9 – 11 p.m.**  
DAVID D. YOUNG  
“Upper Realm Shrieks: Music & Words”  
—Eclectic  
A continuously evolving show with changing combinations of genres, mixing mainly bluegrass, blues, jazz and rock with occasional words and recited poetry

**11 p.m. – midnight**  
JOE FRANK  
“The Joe Frank Show”  
—Crazy narratives

Check for  
updates and  
announcements  
on [kdvs.org](http://kdvs.org)  
29

# the conception of PREGNANT)))

with Charmin Ultra! & Lonely



What did you just play?

P: It was a little clip. I guess that song does have a name, the end was "Hey Valley." And I've been working on a new song, that's how I started it. And, I'm just fusing songs together pretty much.

A: I think people who aren't here don't know what's going on. So what instruments did you use?

P: A laptop.

CU: We have a caller also, do you want to talk to someone on the phone?

P: Yeah, sure.

CU: OK. Hello, you're on air. You're on KDVS, please don't cuss.

C: Hello? OK, please don't hang up on me.

CU: I won't hang up on you, please don't cuss.

C: I have a question for the musician. There's some kind of [unintelligible] out there for the sectarians kind of inaccessible for the countrymen. I wonder if Daniel had [unintelligible] before he created the music [unintelligible] and if he has

delivered himself upon the [unintelligible]? That's all I was wondering.

P: Um, Joe, I bought my first record [unintelligible]. I love you, Joe!

C: Could you turn off your radio please.

CU: Can I?

C: Could you turn off your radio, please.

CU: Do you want to go on air?

C: [unintelligible singing] A ding dong! Do you have a ding dong? A ding dong is a sound a bell makes! [singing]

P: Hey, Joe! He hung up, he's a nervous guy.

CU: Cool.

P: Thanks, Joe!

CU: Thanks, Joe, for calling. Who's Joe? Why don't you tell us about Joe.

P: We love you, Joe. He's not of this planet.

CU: Why don't you tell us about your new album.

P: Well, I was playing a show... This is everything I know about the new album. I was playing a show down here in Davis, at the Firehouse. Simi came up to me, and said he wanted to buy. He said, "That was really good, dude!" Thanks, Simi. And then, I offered to give him an album for free, but he said he'd buy it. So I got a beer and shared it with a few people, that money.

It's called *I'ke Women* and it's an abbreviation for "I like women." I was thinking about this today, it's really weird. It's basically me trying to throw some women vibes into the zone. Like, I guess that's kind of what Michael (Woman Year) does too. I'm not sure if that's what he's trying to do, but trying to throw some feminine energy into everybody's zone. [light starts blinking] What's going on?

CU: Do you want to talk to another person

on the phone?

P: Yeah! Sure, sure.

CU: Cool. Hi, you're on KDVS. Please don't swear.

C: Hello. What's the band's name?

P: Pregnant.

C: Craignent?

P & CU: PREGNANT!

C: Craignent?

P: Yeah. Like you're having a baby.

C: And it's name is Craig?

CU: Not Craignent, it's —

P: It's Craigslist, that's the name of the band!

C: Craigsfist?

A: Jesus.

C: OK, I'm Michael. Who's this?

P: This is Daniel.

C: OK. Is this your band?

P: Yeah, this is my project.

C: Is there someone in the band whose name is Craig?

P: No.

C: Well that's strange. I was really just wondering, what is your most favorite reptile?

P: My favorite reptile?

C: Yes.

P: The archaeopteryx is the most ancient reptile. The feathered serpent.

C: That's very beautiful. Thanks, that was my call.

P: Thanks, Mike!

CU: You're attracting such awesome callers today. Tell us more about women that you



like.

P: Which women?

CU: Women that you like in the album that's called women that I like.

P: It's not even really about women. It's just about — I've grown up around hicks all my life and they're pretty scared to show their feminine side. So I'm tired of that so getting down on that. Getting down on getting some gay into some heterosexual men. That pretty much is what's going with that.

CU: I think that's the primary objective of KDVS.

P: Totally, totally. So I'm just part of this force.

CU: How's it been dealing with KDVS Recordings?

P: It's been hard. It's been a lot of phone calls and stuff since I live far away from Simi. But yeah, it's going pretty good. I think we are sending out an order form for the record tonight, so that should be done soon. I think we have to do something with [Dorado] pressing. They have to press some stuff, but I still have to do it on Photoshop, get some Photoshop stuff ready.

CU: Do you even like Simi?

P: I love Simi.

CU: Really?

P: He's the nicest dude. Simi's voice sounds exactly like — I used to be in a band called Semi-Mexico, with Michael, and we had this guitar player named Nate [Lotten] and your voice sounds exactly like Nate [Lotten], so —

S: Michael from Woman Year told me that last week. I was drunk.

P: Simi was drunk.

CU: Let's see, should we start the personal interview?

P: What's your zodiac sign?

CU: Ummm, Taurus.

A: You're a Taurus? Wait, do you want like, Chinese zodiac?

P: No, just the usual.

CU: I'm a dragon for the Chineze zodiac.

P: That makes sense. And that's what we all say after we hear a zodiac sign.

CU: What does that mean?! How does that make sense?

P: My brother's a Taurus, so —

CU: OK, so who are some of your friends that would like to shout towards. That's a question from one of our listeners. (\*NOTE: Not actually from our listeners)

P: I know Wade Burns is listening in Placerville. Give a shout out to Jesus Christ. No, I'm just kidding. Can we say that?

CU: Yeah.

P: My mom and dad just got back from Lake Tahoe. Lost a lot of money on the Superbowl. I know they're listening. Hi, Mom and Dad. I love you! Shout out, who else.

CU: Michael's mom.

P: Cassie, oh yeah. Hey, Cassie. Looking forward to that lasagna when we get back.

CU: That's OK, here's another question from our listeners: Why don't you have more swearing in your music? (\*NOTE: Also not from our listeners)

(Background): That's a good question.

P: I'm not even gonna answer that.

CU: Discuss the medieval times and the influence on electronic music and your music.

P: Whoa, dude. I know this guy Seth Pererra and he would know a lot about that, but he takes his roots from different dimensions. Oh yeah, if you guys are listening, listen to Scapulamani, and I want to see a few hundred plays on his MySpace tomorrow, because that stuff is bombastic. Listen to Cricket Engine and Scapulamani. That'll answer that question.

A: We can play them later.

P: Really?

A: Yeah.

CU: MySpace dot com slash scapulamani?

P: Maybe, maybe. He's a strange one.

CU: Now your question. You ask me something.

P: I wanted to ask you, do you cry easily?

CU: Do I cry easily?

P: Yeah. Like I cried when Aretha Franklin sang "My Country 'Tis of Thee" and I felt really stupid.

CU: I think I cry pretty easily.

P: When was the last time?

CU: I think somebody got mad at me for something stupid, snoring too loud or something. I was like, I don't snore that loud. Then I started crying.

P: Whoa, that's intense. Last time I cried was when I was cutting onions.

CU: What do you think makes a good person?

P: Being yourself, pretty much. Being yourself.

CU: If yourself was Charles Manson?

P: Oh yeah, he's a good person, he made some good music. That's weird, Joe who just called in has been listening to so much Charles Manson music. I think he's teaching Joe some really positive outlooks on life.

CU: Your turn.

P: How old are you?

CU: 20.

P: What's your favorite color?

CU: Umm, that's hard.

All: Uhhhhh.

CU: Green?

P: OK. What about you, Mike?

A: Purple.

P: Me too, man. High five.

CU: What did you love/hate about middle school?

P: There was this kid called Raydon Charnock, and he would — he was the bully at our school. He had a terrifying name, Raydon Charnock. He pushed me down a hill and I've remembered that forever. And we used to throw water balloons at cars and stuff, and some guys would come after us with bats. I'm not gonna get into that story.

CU: Bats?

P: Yeah.

CU: What do you think of bats?

P: The animal?

CU: Both. I like bats.

P: I like bats. What's your spirit animal?

CU: Bats. I was asking about that program you use.

P: Yeah, Reason. Some Dutch guys, they make it hard for you to buy it and register it and get pirated copies, but you can make sounds, like this *[awesome sound]*.

CU & A: Cooool.

A: Well, should we get back to some music?

P: Yeah.

All: Bye!

Charmin Ultra! and Alonely host "Middle School Friends" every Friday evening from 8 to 10 p.m.

ding  
ding



Near East



David D.  
Young  
© 2009



## A complex collage featuring a central illustration of a prehistoric landscape with dinosaurs. A large green dinosaur with its mouth open is in the foreground, labeled with a small green circle '1'. Behind it, a spotted dinosaur is labeled '2', and another dinosaur is labeled '3'. A man with a mustache, wearing a blue shirt and an orange headband, is leaning over the scene on the right. The collage is overlaid with large, stylized text: 'WE WATCH' at the top, 'YU WATCH' in the middle, and 'LASERS' at the bottom. The letters are in various colors and fonts, some appearing to be cut out or layered. A red brick wall is visible behind the 'YU' text. The background of the collage is a detailed illustration of a prehistoric world with various plants and animals.





# From Planet X to Planet Zero

## The Strange Case of Pluto

an interview with Neil deGrasse Tyson  
by Douglas Everett

Neil deGrasse Tyson is an award-winning author, astrophysicist with the American Museum of Natural History and former host of “Nova: Science Now.” As director of the Hayden Planetarium, Dr. Tyson found himself embedded in the controversy over whether Pluto is a planet. His book, *The Pluto Files: The Rise and Fall of America’s Favorite Planet*, is about this controversy.

**Can we start by talking about what ancient people meant by “planet” and how that concept has undergone radical change?**

“Planet” had only ever been defined once and that was thousands of years ago in Greece. *Planetes* means “wanderer.” They looked up and saw seven objects that wandered against the stars: Mercury, Venus, Mars, Jupiter, Saturn, the Sun and Moon. Seven “planets” were unambiguously defined. And there it was until Copernicus said, “Wait, maybe the Sun is in the middle of all this and we go around the Sun the way Mercury, Venus and Mars do. Maybe we’re one of these things we call “planets,” and the Sun isn’t.”

There was a planet discovered called Ceres, in 1801. Have you ever heard of this planet? Probably not. When it was discovered, people said, this is great! We found a planet between Mars and Jupiter! The textbooks got adjusted. Then they found another planet there, and then another! They found Ce-

res, Pallas, Vesta and Juno. They all got names like the rest of the planets and everybody was excited. Then they found another 20 and they said, something’s going on. They orbit together in this swath. In fact, they are now known as “asteroids.”

**In the book you reveal that Sir William Herschel was desperate to find a new name for these too-small “planets.”**

No one had discovered a planet until Herschel discovered Uranus. How do you name it? He being a nice, well-funded astronomer in England thought he would just do what any research scientist does: He wanted to name it after his funder, King George. There it was: Mercury, Venus, Earth, Mars, Jupiter, Saturn and George. And there it stayed for decades until clearer heads prevailed. They made a rule: [Planets] would be named after Roman gods. But they appeased the British. You didn’t want to tick off the British, powerful as they were. The tradition until that point was that if there were moons around a planet, they be named after Greek characters in the life of the Greek counterpart to the god after whom the planet is named. Uranus is the exception. The moons of Uranus are named after fictional characters in Shakespearean literature.

**Politics!**

You’ve nailed it

**So what was “George” got renamed “Uranus.” Calculations of its orbit soon showed that something was up. In a great moment of math and astronomy, they went looking for an eighth planet, and by God, they found it.**

Uranus was not following Newton’s laws. At the time, Newton’s laws of gravity were relatively new. Maybe Newton’s gravity fails that far from the Sun. That was a possibility. People said, let’s not jump to conclusions. Maybe there’s another planet out there whose gravity we haven’t included in our equations. So to invert the question: “Where would the planet be to create this disturbance?” Thus was the search for first Planet X. Sure enough, they found it where it was supposed to be. This Planet X became Neptune.

**I understand that they weren’t satisfied with how the calculations were coming out for Uranus and Neptune, and they started looking again for Planet X, which is how Pluto was discovered. Can you talk a little bit about Percival Lowell and his search for Planet X?**

They said, let’s check out Neptune. It turns out Neptune’s orbit (when you finally get enough data, these things move slowly in the outer Solar System) needed some adjustments. Again, are you going to throw away Newton’s laws? Why don’t we just do what we did last time and propose another Planet X? And so it was. Percival Lowell — we’re now into the late 1800s — acquired a mountain in Arizona and built an observatory called, of course, the Lowell Observatory. He launched a modern search

for Planet X. By the way, Lowell is best known for canals on Mars. He's responsible for seeing what no one else saw before, during or since: canals.

Clyde Tombaugh, a 24-year-old farm boy from the Midwest was hired to do the survey. He was systematic and careful, and lo and behold in 1930, he discovers what people were pretty sure was Planet X. They had looked at where the planet *should* have been from calculations and they didn't find it. Pluto was small and did not seem to have the mass to account for the disturbances in Neptune. Over the decades, better and better measurements showed that Pluto was smaller than anyone had imagined. Its size wasn't settled out until the 1970s when it was understood what its real size is. There are seven moons in the Solar System bigger than Pluto, including ours! That's just embarrassing.

**I remember and you cite in your book a paper showing that if you plotted out the estimates of Pluto's mass, it looked as though it would get to zero.**

That's right! At the time the paper was written in the late '70s, they said it would go to zero in 1984. I think the title of the paper was something like "Disturbing News: The Impending Disappearance of Pluto." It was tongue-in-cheek, of course, but a statement about our ability to measure things.

**I once met Clyde Tombaugh. When I shook his hand, I said, "It isn't every day you get to meet someone who has discovered a planet." That was 1989. At that point, there were people doubting whether Pluto should be considered a planet. In a few years, astronomers looking at the outer edge of the Solar System found objects that really cast doubt on this.**

People had known for decades that Pluto was odd. The composition, the orbital tilt, the size — it didn't fit in with the rest of the planets. Clyde Tombaugh stood by Pluto. This guy would come at you with his cane. He felt strongly about what he found back in 1930. The man was 95. So let it go. It wasn't until the 1990s when the first Kuiper Belt object or shall I say *second* Kuiper Belt object [Pluto being the first] was discovered. This population began to be built up and we came to realize that there is this new swath of real estate out there.

**The Hayden Planetarium put on an exhibit of the Solar System and a decision was made to not include Pluto. Nobody squawked at first, but soon enough a pro-Pluto backlash arose.**

We didn't kick Pluto "out." All we did was we organized the Solar System. We simply said that Pluto looks like these other guys in the outer system. Let's group them together. These

gas giants — Jupiter, Saturn, Uranus and Neptune? Let's group them together. Then the rocky, small ones — Mercury, Venus, Earth and Mars. That's what we presented. But the New York Times, in a Page One story said, "Pluto Not A Planet?" Only in New York. And that's when the hate mail started. I'm astonished and impressed by the breadth and depth of the public's sentiment. And we know why: It's the dog.

**Let's talk about the naming of Pluto.**

An American could not have possibly come up with the name. At the time a widely advertised mineral water was sold as a laxative called "Pluto Water" with the slogan, "When nature won't, Pluto will." This is what Americans are thinking about the name Pluto. It took an 11-year-old girl in Cambridge, England, Venetia Fair. Her father was head of the Cambridge Library and a buddy of the Astronomer Royal. Venetia had learned about Roman mythology in her class and there was Pluto, the god of the underworld. She figured that would be a good name for this dark and distant object. This went through the channels and stuck. 1930 was the same year Disney first sketched Mickey's first dog, Pluto. That's why I blame the dog! If you go to Europe, they don't care the way they do here.

**In spite of this tsunami of objections from the schoolchildren of America, you have good relations with your peers. I want to note that the man in charge of NASA's mission to Pluto did invite you to the launch of the spacecraft.**

Yes, [*laugh*] I was not de-listed from the invitation to the celebration. We are good friends. Allan Stern is the Principal Investigator of the New Horizons mission to Pluto. He is a fan.

**You also quote Bill Nye the Science Guy. He says dwarf planet is a pretty unsatisfactory term; it still uses the term "planet."**

If you have to live with the nomenclature, maybe dwarf is not a

*Continued on next page*



demotion any more than “compact car” is a demotion of a car. You go into a parking garage and you park where the compact car spots are. No one says, “That’s not a car.” It’s just another kind of a car.

**I don’t think the public appreciates that there was a discovery of something out near Pluto bigger than Pluto. No one is more disappointed by Pluto’s demotion than Mike Brown, the man who discovered Eris, which would otherwise have credited him with being a planetary discoverer too.**

Exactly. One would force the definition of the other. It finally got named Eris. For a while it was named Xena from that TV show [laughs]. I wanted to keep that name. It was a totally cool name. But it was a placeholder name until the International Astronomical Union Commission could weigh in on what was appropriate. Other round objects in the outer Solar System rival Pluto in size and some are larger, so if those are not planets, then Pluto would have to be knocked out of the club.

**I’ve always been astounded that Dr. Kuiper said that there must be a belt of ice balls past Neptune. And he was right.**

Good theorists have a good nose for what should or should not be so in the universe. He worked this out 60 years ago. It took 40 years before the existence of what we now call the Kuiper Belt was established.

**I want to mention another book you wrote, which and I liked very much, *Death by Black Hole and Other Cosmic Quandaries*. You had a great calculation in there that I just loved. Venus is so hot that one could cook a pizza in seconds!**

Just put your pepperoni pizza on the window sill. On Venus it’ll cook in seven seconds!

**It makes me salute the Soviet scientists who actually landed a probe and got pictures.**

It wasn’t for very long, though. That’s a dangerous place to be for all of your equipment.

**You note your enthusiasm for the possibility of life in that Martian meteorite. That is a fascinating possibility.**

Whether or not the life in that Mars meteorite was real or a circumstantial accumulation of biomarkers, Mars remains the strongest candidate in the Solar System. It has a lot of similarities to Earth: a 24-hour day, an axis tipped like ours is, so it has seasons as we do. It has polar ice caps and once had liquid running water on its surface in quantity. It is bone-dry today, by the way. But where is the water? We think it may be subsurface. If it’s under high enough pressure, it may

liquefy. And just recently, they found methane on Mars! And we know you can make methane by natural causes, but another way to make it is by microbes.

Mars is at the top of anybody’s list. There are some other places too, like Jupiter’s moon, Europa. It has this thick ice cover and the inside is kept warm by the gravitational stresses. That’s another intriguing place.

**A final question on Pluto: You note that whatever we decide to call it really isn’t so important as the fact that it is an interesting place, and we’re going to get that look at it in 2015. Do you expect any surprises?**

What’s going to come out of this is detailed observations. The best image we have of Pluto from Hubble is fuzzy. It’s actually a fly-by mission. We’re not going to go into orbit. We’re not going to be able to hang out. The fly-by will go from Pluto to other Kuiper Belt objects. We’ll learn more about the Kuiper Belt and Pluto as a principal member. We’ll learn about Pluto’s surface, the chemistry of the evaporating gases from its surface. We’ll learn more of its orbital details. Not much is known about Pluto’s moon, Charon. We’ll learn a lot. The New Horizon’s Mission will put Pluto in the same ranks as the kind of information we’ve already acquired from other planets. A lot will be new and exciting.

Douglas hosts “Radio Parallax” every Thursday evening from 5

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# THE REST IS NOISE

an interview with Alex Ross  
by France Kassing

*As Highway 1, the California Coastal Highway, goes north of San Francisco, it holds the eyes like a work of art. The landscape might have been devised by a trickster creator, who delights in grand gestures and abrupt transitions.*

*Rolling meadows end in cliffs, redwood trees rise above slender patches of beach, towers of rock rest on the surface of the ocean like the ghosts of clipper ships. A lost cow sits on the shoulder looking out to sea. Side roads head up the inland hills at odd angles, tempting the aimless driver to follow them to the end.*

*One especially beguiling detour, Meyers Grade Road, departs from Highway 1 shortly after the town of Jenner. The grade is 18 percent and the steepness of the ascent causes dizzying distortions of perspective.*

*The Pacific Ocean rises in the rear-view mirror like a blue hill across a hidden valley. Not far from here is Brushy Ridge, the forest home of the composer John Adams. One way to describe his work is to say that it sounds like Highway 1.*

## **The Rest Is Noise, Alex Ross**

Alex Ross, the music critic for the New Yorker, was named MacArthur Genius Fellow in 2008. He is the recipient of numerous other awards for his work, including two ASCAP Deems Taylor awards for music criticism, a Holtzbrinck Fellowship from the American Academy in Berlin, a Fleck Fellowship from the Banff Centre and a Letter of Distinction from the American Music Center for significant contributions to the field of contemporary music. **The Rest Is Noise**, his first book, was a national bestseller, won a 2007 National Book Critics Circle Award for criticism and was finalist for the Pulitzer Prize.

**Composers may never match their popular counterparts in instant impact, but in the freedom of their solitude, they can communicate experiences of singular intensity. You wrote this — how does it apply to the way we hear it?**

That's a very good question. I would say that sound is all around us and music is ubiquitous. And we hear pop music, we also hear classical music, sort of mainstream classical music of the 18th and 19th centuries, you know, on the radio, in public spaces. And we're often accustomed to listening to music or being aware of music, as this comfortable, reassuring background.

I think when you deal with the music of the greatest classical composers, I think especially these 20th century composers, you need to be aware of how they're not necessarily striving to create a comfortable space, just like the great modernist painters aren't necessarily trying simply to paint a pretty picture and to sum it up a pleasing theme.

There are strong ideas here, there are strong per-

sonalities. Sometimes there are uncomfortable emotional worlds coming to the surface, and there's also a joy in invention and daring and in all kinds of leaps in different directions.

So I think as listeners, we want to reorient ourselves a bit. Yes, it's very important to begin with a slightly different way to listening, which is to be prepared for the unexpected and to let sound guide you toward new things, rather than giving you the familiar and the sort of warmth of nostalgia.

I think this is what we do when we deal with art in any field. But I think it is a particular challenge in music because, of like I said, it is all around us and we are accustomed to using it almost as a crutch and simply as a lovely background for our lives, which there is absolutely nothing wrong with that, and that is a very powerful role for music to play, but we don't want to rule out the alternatives.

**Yes, and you have a blog called *The Rest Is Noise*, which is also the title of your book, *Listening to the 20th Century*. It is out on the wonderful publishing house, Picador. The name of this show is called "It's About You." I use it to express that not to encourage self-absorption, but to remind people that we must be aware of everything that surrounds us, and it seems that the composers that you profile in your book, we must listen to them, with their context in mind. Does that make sense?**

Yes, absolutely. I mean, this is a big reason why I wrote the book was — especially for the people coming to this music for the first time — to give a sense of what was happening around these composers as they worked. What pressures, social, political, cultural and so forth were acting upon them. This is why they made the choices

that they did. And these choices, I absolutely admit, can seem surprising and baffling upon first encounter. But very often, I mean with the important composers, there are strong, good reasons why they acted as they did. Why they did not want to repeat what had happened before them. I think you may not end up falling in love with all the music that I talk about, but you might develop some sympathy for what these composers went through. You know, those who suffered during the war, who saw the worlds of their childhoods dissolve into chaos, who watched as really some of the great artists of classical music in Germany were compromised by association with Hitler, the desire of the generation that came after to go into a completely different direction because they couldn't go near the world of Wagner.

**And Wagner was shunned for that very reason for a long time.**

Yes. Which I think is actually also [*laughs*] somewhat mistaken because I think music can be appropriated in these terrible instances in the 20th century, where Hitler and Stalin and others appropriated music and put it to terrible ends, twisted it hideously.

Music can sometimes give us, contain, a very powerful message. And the message can be twisted, but also we can reinvent it. And we can add on our own messages. So it's very slippery of this question of how music relates to politics and society and history. You constantly have to be aware of the ambiguities.

**That raises our awareness as it should and hopefully we are aspiring to raise our awareness, as we grow older. But your book really helps us do that. You write that only in**

*Continued on next page* **37**

**a prosperous, liberal arts infatuated society, could such a determinately social class of artists survive or find an audience. So what were you speaking about when you wrote this?**

I'm talking about the fact that when you see avant-garde arising in musical history, when you see artists truly going beyond the pail, and putting forward ideas that are completely upsetting to, say, ordinary middle-class consumers of art, ironically the conditions, in which such avant-garde can come into being, the ideal conditions are: a democracy, a liberal democracy, with a strong middle class, with a support of the arts, with avid following of the arts. There are some exceptions, but these are really the perfect circumstances under which these anti-social, aggressively revolutionary artists can come to the fore because otherwise, of course, there was no avant-garde under Hitler and under Stalin, and we do not find such movements in societies that are not prosperous and liberal generally.

So it's a part of the ecosystem of art that this anti-bourgeois movement that requires the bourgeois to come into existence in the first place.

**You wrote that crowds tend to align themselves of one mind. What psychological factors come into play when the music is performed in front of a crowd?**

Oh, yes. This is very important. It's talking about how there's been a different reaction to modern painting as opposed to modern music. And the modern painting is quite a bit more popular. Huge crowds materialize in museums when Rothko and Kandinsky and Jackson Pollack, Picasso and Matisse are put on exhibition. I think there was a painting by Jackson Pollack, which went for \$100 million on the art market a few years ago.

**Good lord.**

And this is a man who is often dismissed as a crackpot when he first started executing his drip paintings and now he's absolutely iconic. Now composers who are working in the same place, at the same time, and knew these painters, Pollack and Rothko, I'm thinking of John Cage and Morton Feldman, this music remains quite obscure and mysterious to most people, I would say. Not too much more than a cult following. Why have the painters been so idolized the composers somewhat ignored? I think one factor there is that we look at a painting quite differently from how we listen to music. I think in a museum, if we are coming upon some shocking new image and we can't make sense of it, we just keep on walking. "I don't like that," and we move on to the next painting. Maybe, half hour later

we'll walk back and look at it again and say, "Oh, maybe there's something here."

Maybe, five years later, we'll come back to the same place and suddenly this painting will begin to speak to us. But the point is we do this on our own terms. Now in a concert hall, you're assembling 2,000, 3,000 people in a hall. And now you're putting some shocking new work in front of them, everyone has to sit there for the 20 or 30 minutes or however long it takes and try to make sense of this work together. And if enough people aren't getting it, then a kind of a crowd mentality takes over. Crowds have a mind of their own and the muttering kind of spreads. Early in the 20th century, of course, we had cases where it went much further than that. There were shouts and protests and people walking out and banging things and screaming at each other. Now it's all calmed down, but I still feel that dynamic.

You know, we have a big crowd of people and something unusual is being put in front of them and it's difficult. I think recordings now are a wonderful way where you can find other paths. You can find your own path into this music, especially now in the internet where everything is so readily available. And you can click on a button and listen to something for two minutes and check it out without putting down any money and then maybe you can later come back to it and start a relationship with it. So I think this is why we maybe had a little more conservatism in connection to modern music as opposed to the other art forms.

**While you mentioned that people like Ives were extremely successful, on your blog, you list under the "Who is the American composer?" the realities of being a composer today. Could you share some of this data with the audience or would you like me to read it?**

Oh no, I can share it. I have it right here. This is a study that was just done by the American Music Center and it shows that if you want to make it big, if you want to accumulate a pile of cash quickly, by all means don't become a composer of classical music. [laughs] Because the median income for composers, they surveyed more than a thousand of them, was \$45,000 which is I guess —

**You can make a living.**

Yes, but that's a total income from everything that they're doing, whether it's teaching music or just mowing lawns or however they are making ends meet. On average they get 19 percent of that income from actually composing music. And out of everyone they surveyed, there were 85 people in the country who are actually making a living, a full living, off of composing music, which is not a whole lot of people. [laughs]

**How many people?**

85. 85 people.

**In the country?**

In the entire country. And yet, people have so often no choice. This is what they love and they keep doing it. So they spend, the figure was actually 27 hours a week on average, that people would spend composing. And yet, they're making so little money from it, but they feel it's important. They have no choice but to do it. Over time, this music seems to seep into the mainstream and figures were once ignored, start to become major figures in the repertoire eyes is certainly one example. And there are many others. I consider it a heroic way to make a living in our revered composers because it is so incredibly difficult, and yet it is absolutely necessary. We wouldn't have any of this music, going back over the centuries, if composers hadn't made some very hard choices about what to put up with and what sort of ignorant patrons they had to work for and what resistance from audiences and from publishers and so on and so forth. Nonetheless, they kept at it and now we have this magnificent accumulation of music from 10 centuries and counting.

**I think listeners are starting to get an idea of why they should be reading *The Rest Is Noise: Listening to the 20th Century* [laughs] and because people here listen to such — we are a completely freeform radio station — so you never know what you're going to get.**

Oh great!

**And so people who are tuned in here are already a little bit more daring than most people.**

Well that's good. [laughs]

**The Federal Music Project was developed in 1935. What was its influence? And perhaps you can tie that back to your announcement on your blog about a small victory and the irony you list there.**

[laughs] Yes, well, of course, as many people know there was an attempt to remove all funding for the arts from the stimulus bill, which recently passed to Congress, in which President Obama is going to sign tomorrow, I think. \$50 million had been put in the bill for the arts — not a great deal of money, considering the other thumbs that we're looking at, and the total budget in the National Endowment of the Arts is very small compared to what you find in European countries. Artists have real jobs and contribute to the economy. So they're communities. Certainly they have a place

in such a bill, but Senator Coburn of Oklahoma, who happens to be the father of a wonderful, young soprano named Sarah Coburn, who, ironically, I pointed out in my blog, plays many productions supported by the National Endowment of the Arts. Senator Coburn believes that there should be no such thing and there should be no government funding for the arts. He tried to have that \$50 million removed. Most of the senators, disappointingly, voted for it, but somehow the money was retained in the final negotiations, and the arts will get some very much needed support at this dire moment.

But then you go back in history and you find in the 1930s that there was a massive appropriation of money for the arts in strict place under the offices of the New Deal. And this wonderful organization, the Federal Arts Project, came into being and there was a Federal Theatre Project, a Federal Music Project and various other things, and suddenly all over the country you had orchestras, opera houses starting up, giving free performances or performances for very little money, music going into communities, which had never seen such things before, education going along with the support for composers, living composers. And it was this great brief flowering experiment in federal funding for the arts. Unfortunately, it all came crashing to an end because of politics, because of games that the Republicans made and elections in 1938 and they banded together with conservative Democrats to assault the New Deal. They found that this arts project was a splendid, juicy target for them. Of course, this wasn't the real point, this wasn't what they wanted to bring down in the New Deal, but it made such a juicy target. In the same way, years later people would go after Mapplethorpe photos and various shocking, little art projects.

#### Of course. Censorship.

You know, which ended up getting a little bit of government funding. So this is the same old game being played. And it's just really unfortunate because you've actually, I'm not one-sided about this, and studying records you find that there were some productions being done by the federal theater project, which were really kind of questionable from the point of view of.

#### Yes, we did a show on that.

Yeah, propaganda for the Roosevelt administration, in some cases being funded by the taxpayers. I don't think that was appropriate. And also, some very far-left political statements being made. This is the trouble in America, you know. I think in Europe and the other countries, there's such a long tradition of this, and if one artist goes into one extreme or another, instead of the whole institution of government funded for the

arts calls into question as a result because it is just sort of taken for granted as, "this is what we do." But here, in this country, we started much too late, I think. And already in the 30s, it got caught up in this political back and forth, and the same thing is happening now.

**One of the things that really shocked me is the role of folk music in 20th century classical compositions. You talk about a composer, and I don't remember which one, carrying a recorder on their back to go into the remote hills of Switzerland and record some folk music.**

Yeah, I think I was probably talking about Bartók, who went to Transylvania and various others rural areas in Eastern Europe. And also Percy Grainger, who was recording in rural areas in the British Isles, and various other composers who doubled as ethnographers, as ethnomusicologists, documenting what was being sung and played by these people far outside of the urban centers. First recordings were so important, these glimpses that we have of music that is so ancient and so precious, and was so quickly subsumed by commercial music in the 20th century, and given underground or disappeared altogether. But it wasn't for reasons of their dreams — they also wanted to get ideas for music.

And Bartók wanted to create classical music that was really of the people and down to earth, that had these primal rhythms, that had these rough hue melodies. He didn't want to polish everything and kind of straighten it out and put it on a guilloché frame. He wanted the real thing, and he absolutely achieved this in music to the end of his life. It had these wonderful folk melodies. He's not so often recording them himself, he's just sort of modeling the music on the spirit and the sound that he recorded so meticulously. And this is a great tradition in 20th century music, and you find some of the same energy in Stravinsky's famous *Rite of Spring* and in very recent pieces. I think those listeners who've encountered the music of the Argentinean-born composer Osvaldo Golijov will recognize him as one who pays very close attention to the folk music traditions, especially in South America, and brings them to life in the classical sphere, in a very captivating and fresh way.

**The bottom line is art really can't be made easy and palatable without simply losing its meaning and importance. Could you expand on that as a closing message to the audience?**

What I urge people, again and again, is to listen twice, listen three times. Don't come to quick conclusions about something that you hear, that seems strange and perhaps alienating. Go back

and try again, because for me, in my own life, this is music that took a long time to come to appreciate. I grew up with classical music of the 18th and 19th centuries and I paid no attention to anything from the 20th century, either classical or popular. None of it made sense to me, but I was just sort of, for whatever reason, born into the world of Hayden and Beethoven, and Brahms and that seemed so natural to me that all these other types of sounds, I just rejected them for years and years. And then slowly, I began to make their acquaintance and the process goes on. I'm in my 40s now and I'm still developing a new appreciation and deeper appreciation for music that I thought I knew and then it turns out that I didn't know so well.

So that's what I urge: Listen again, and it's not necessarily that the music needs to be complicated to be great. That's kind of an easy assumption of another kind that comes from intellectual camps, sometimes. There is music that is absolutely simple, which can be so pure and so important. We can sometimes overlook such music because it doesn't meet our intellectual standards. So in a way, I have no absolute standard for what makes great music. It doesn't need to be necessarily complex or simple. There's popular music, which I think rises to the same height as classical music. So it's not about what kind of training you receive and what background you come from. The ultimate test, for me, is, does the music have a personality? Is there an individual voice that I hear speaking to me, which I can't find anywhere else? Yes, classical music is my home base and I do get this so often from the great composers past and present. I cherish above all the experience of going to a concert hall and leaving the kind of plugged-in electronically, saturated world behind for a little while. First there's the silence, which is so hard to find these days, isn't it? Then the music begins and mysteriously this voice begins speaking to me, whether it could be a composer from Austria 200 years ago. Either way there is this mysterious immediacy of this voice coming into being just purely through tones, and I just find that so magical. The shock about the whole bit never goes away, which is why I love being a music critic and being paid to go to concerts [laughs] and have those experiences night after night.

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France hosts "It's About You!" every Monday morning from 8:30 to 9:30 a.m.



an interview with Mirah by Ian Cameron

# Embracing (a)spera & Awkwardness





I recently had the chance to interview indie pop artist Mirah over the phone. With her fourth album (*a)spera* (and first LP of entirely new solo material since 2004) just released on K Records, Mirah happily answered a few questions about tours, fans, gardening and the evolution of her musical style. The interview aired in full on the March 25, 2009, on “Time to Get Away.”

**I have had the chance to listen to (*a)spera* all of it twice already, and one thing I notice is there’s a lot more complex melodies and song structures in this new one than, I guess — I mean I remember listening to *Advisory Committee* and *Recommendation* and it is a bit simpler take on pop than (*a)spera*. Is that right?**

Do you mean like song structure-wise?

**Yeah.**

Yeah, I guess that’s possible. I am not a very studious songwriter and so I don’t — it is not a very conscious — what I mean is it is not a very conscious process like when I decide like this song should really have you know one more or less verse, chorus or bridge, or it needs to be in this order because this is what song structure is. I am aware of that structure. I’ve listen to plenty of music like pop music and folk music which really follows a lot of pretty traditional forms of structure, but if the new album seems to seek to some like advancement of my songwriting then I guess that’s great! That that was audible, but

it wasn’t necessarily a conscious attempt on my part. I mean maybe it is just sort of a natural progression.

**This might become a running joke, but your MySpace hasn’t been logged in since 2006.**

I think that they are three MySpace pages that bear my name and my resemblance, but I never started one. There was someone who started one a long time ago and I guess like a fan kind of person who likes my music, and you know, I can appreciate that they were like, “Mirah isn’t represented on this really like huge internet scene and I wanna promote her and whatever.” But yeah, someone else did that and then there was another one that popped out and then finally we decided that the promo person at K was gonna make me one that was like the official one. So there is one of them that is the official K-monitored one, but I don’t even know if that gets that much action. I’m not a huge fan of personally myself joining online communities of any kind. I get very overwhelmed with the vastness of that world. It is sorta like you can’t stick your toe in because you’ll ended up just falling into this ocean, and I’m like, “I don’t wanna fall into this ocean,” and have like a million people that I’m in contact with at all times.

**Yeah there’s so much.**

Like Facebook, too. It is overwhelming to me and makes me feel hectic. I try to keep up with e-mail correspondence, but I feel like that’s enough. I feel I

don’t have to be plugged in all the time to the World Wide Web.

**Yeah, OK. So how has the last four years been? I mean...**

[*laughs*] That’s an amazing question!

**[*laughs*] I’m sorry, I just...**

[*laughs*] I have been all over the place. Every day is different. Every day is a new adventure, you know? Let’s see — the last four years, because is that — did *C’mon Miracle* come out four years ago?

**Yeah, 2004.**

OK, right. Yeah. [*laughs*] Well, I’ve done a lot since, you know? I’ve been touring here and there. I did the Share This Place Project with Spectratone International and I also moved into this great house with my girlfriend and spent a lot of time being a hombody, like a hombody to a fault, and I’m trying to learn how to be a gardener.

**Oh.**

And I started a mini orchard in my front lawn, which I’m hoping the trees don’t all die but instead in a few years I’ll have a bountiful Garden of Eden in my front yard. Yeah, the last four years have been pretty good.

**Oh great!**

Today in particular is beautiful, beautiful out. Sunny, warm spring day

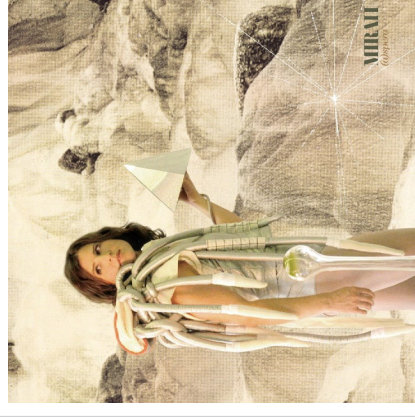
**OK, so I got one last like formal question, I guess. After listening to the new album, I thought “Education” was really amazing. That was the one to hit me first. It is kind of a tough question, but do you have a favorite?**

Do I have a favorite song? Yeah, I mean, I can’t really pick a favorite. I feel really happy with how the album turned out and all the songs are so unique unto themselves — they are really such individuals that I, you know, can’t really pick a favorite. There’s these great moments of every one that I wouldn’t want them to start fighting or anything if I pick a favorite — maybe like I would give them some bad feelings. I love them all!

**Oh OK, so they are all just part of you, like children of songs that you’ve put out yourself.**

[*laughs*] Yeah.

Ian hosts “Time to Get Away” every Wednesday evening from 6 to 8 p.m.





**Alas, Alak, Alaska!**  
*Clarinetis Qoonotations:  
 Too Many Notes*  
 K Is for Kaleidoscope

Jocelyn Jade Noir's project Alas, Alak, Alaska! (Alak since going solo) has churned out a polished new album that borders between folk and experimental rock entitled *Clarinetis Qoonotations: Too Many Notes*. It opens with a rumbling jumble of sound that features a plethora of instruments before leading into Jocelyn's first great piece, "Because surprises change so little." Like many of the songs included on this album, the song involves a melodious combination of instruments as Jocelyn's striking vocals weave their way through the song in a hushed undertone.

Each song is unique in its implementation and the lyrics filter through like the lines of a spoken word poem. Yet, the band truly shines in its surprising ability to characterize so many different styles throughout the album. From slow numbers such as "Wooleathe Mneathe" and "Tragos Ode," to a song encompassing funk-inspired dance rhythms like "Crystal Power Attack," the CD is truly diverse. Alak's melodious and experimental combinations make the album rather beautiful and accessible. I highly recommend that you pick it up and get cozy.

**42** RIYD: Grouper - *Dragging a Deer Uphill*,

Mirah - *Advisory Committee*,  
 Pregnant, Joanna Newsom  
 -Clinton Gibson



**Asobi Seksu**  
*Hush*  
 Polyvinyl

There has been a lot of media buzz around the NYC pop scene recently, with Vivian Girls and Cause Co-Motion churning out LPs that, for all intents and purposes, could have been cut in '84.

However, the scene is nothing if not eclectic, and seemingly as proof, *Hush*, the new album by Asobi Seksu, is completely different from the Brooklyn sound: The time machine dial has been turned all the way forward to 1993.

A Cocteau Twins EP called *Otherness* comes to mind when the blissed-out melodies of *Hush* first express themselves. But on second examination, the Asobi Seksu effort emerges as a legitimate, modern pop album, embracing the scene of the last five years as much as it courts the bounds of what female vocal-driven dream pop used to be.

Disappointment at first comes from the fact that *Hush* is a more contiguous effort than the last two Asobi Seksu LPs; this is a band whose sound benefits from variety. But the album is full of quite decent songs like "Gliss," and late into the record, "Meh No Mae" shocks your eardrums

with the most vibrantly beautiful three minutes this side of "Victorland."

*Hush* won't be received well because it resembles a period of music that isn't retro enough to be cool, nor recent enough to be directly remembered by many. But Asobi Seksu fans will love the LP, as will anyone willing to take a chance on modern pop.

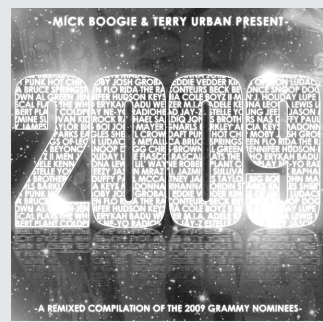
-Ian Cameron



RYAN LESLIE

**Best Album of Winter**  
 Ryan Leslie  
*Ryan Leslie*

This talented young man out of D.C. came on the map with the mesmerizing "Addiction," and followed it up, albeit late, with this self-titled debut. Although, the album has under-performed in sales (34,000+ sold! C'mon people!), the leadoff track "Diamond Girl," the addicting "Addiction," the danceable "Quicksand" and "I-R-I-N-A" definitely make this a solid modern rhythm & blues effort. Let's only hope the mainstream catches on to the tide and his career becomes a tidal wave of success.



**Best Mixtape of Winter**  
 Mick Boogie & Terry  
 Urban Present:  
 2009 Grammy Nominees  
 Remixed

What do you get when you remix Lupe Fiasco and Radiohead, Coldplay and Jay-Z, MIA and Nas, as well as remix some of the hottest songs of '08 featuring Adele, Katy Perry, Weezy, Kanye and Kenna Mick Boogie or Terry Urban-style? Amazingness is what ensues. "Reckon a Superstar" and "Lost Remix Part 2" puts great spins on already great songs, while remixes of some mainstream tracks like "I Kissed a Girl" and "Chasing Pavements" actually sound better than the original. It is definitely worth the free download.



**Best EP of Winter**  
 Amanda Diva  
*Spandex, Rhymes & Soul*

This lyrical poet bursted on the Def Poetry scene with the original "Hot S\*\*t" and never looked back. With a stint with the R&B duo Floetry and a couple "freEPs" later, Amanda Diva's on her way to success. "Neon," "Rebels" and "Devils" keeps this EP bangin' while anticipating her debut album, hopefully with a major label as she rhymes her way to success.

-M ja. K



## Five Artists to Watch in the Coming Months



5. Mickey Factz (myspace.com/itzmickey)

While he may not be as big of a name now as the rest of the artists on this list, he's definitely on the come-up. After dropping a pair of impressive mixtapes, *Heaven's Fallout* and *In Search of Nerd*, this Bronx-born MC is set to make a major label debut soon. He recently paired with Honda to produce an online comedy show, as well as being featured in their national ad campaign. He's a mixture between Lupe Fiasco and Pharrell (don't worry, he's not as pretentious as that mixture makes him sound) and recently released his newest compilation, *The Leak Vol.2: The Inspiration*.



4. U-N-I (myspace.com/unimuzik)

This Inglewood-bred duo, consisting of rappers Y-O and Thurz, has been making noise in the L.A. hip-hop scene since releasing their debut mixtape, *Fried Chicken & Watermelon*, in 2006. With a sound reminiscent of The Pharcyde, this group has garnered the attention of publications such as URB, the Los Angeles Times, as well as making the cover of XXL magazine. They recently released the mixtape *Before There Was Love* in preparation of their debut album, *A Love Supreme*.



3. Wale (myspace.com/wale202)

Even though his name's been buzzing for the past year, Wale's time is now. For those who aren't up on his story yet, this D.C. rapper is down with world famous DJ and Amy Winehouse collaborator Mark Ronson, and recently signed a record deal with Interscope. Wale is one of the most entertaining MCs to come out in recent years. His latest mixtape, the "Seinfeld"-inspired *Mixtape about Nothing*, showcases his creativity and songwriting ability, while his previous efforts such as *100 Miles & Running* shows his affinity for incorporating D.C.'s go-go heritage into his music. With his debut single "Chillin" coming out soon, it's time to put Wale on your radar.



2. Kid Cudi (myspace.com/kidcudi)

While some may call him a one-hit wonder, the man behind the song "Day N Nite" has the talent to prove them wrong. He's signed to Kanye West's label G.O.O.D. Music, and been making the rounds in the media, including a freestyle with Mr. West on BET's "106 & Park," in

preparation for his debut album, *The Man in the Moon*, which comes out this summer. Equal parts MC and singer, Cudi showed off his eclectic nature on his first mixtape, *A Kid Named Cudi*. He's also in line to play a character on HBO's upcoming show "How to Make It in America," so even if his album doesn't do as well as projected, you're guaranteed to see his mug for a while.



1. Drake (myspace.com/thisisdrake)

If you think you've seen this guy before, you're probably right. Aubrey "Drake" Graham first gained national attention playing the role of "Wheelchair" Jimmy on "Degrassi." Don't let that fool you, though. Drake's proven himself to be a formidable musical artist as well. Through an association with Lil Wayne's Young Money Entertainment as well as a record deal with Interscope, Drake is ready to take the rap world on head first. He recently released his mixtape *So Very Gone* to critical acclaim; a mixture of singing and rapping along with good songwriting make this one of the strongest releases of 2009. His industry connections mixed with his immense talent make Drake one of the most promising artists of 2009.

And there you have it, the five hip-hop artists to watch for in the rest of 2009. When these guys become superstars and start putting out garbage albums, you'll be able to say you knew about them when they were still rookies.

-Myk Blauuw!



## Dark Winter Longshot

\* david d young \*

january 18, 2009

Fear Noise Intrigue digs deep/ sticks in.  
Running Escalator nonsense-world spins  
within/ aghast. Luckshot Individual  
science-lesson dulls ye when ye drop.  
The Clown shouted. A World started.  
Jerking Body ran ragged struggles to spin  
a devilish web. Farce Potato eventual  
mental dimming stops the effects of  
the light. Farce Escapism trims life  
down (adept at intrigue) & love shows  
it's vibrant sun. Eternity Candalabra  
repetition-unit goes by in gargantuan  
shifts united. Lordly semblance brain-  
range changes a life-stage. Ardent  
morbid curiosity entangles the moment  
of now.

## traintrack sunset

\* david d young \*

january 9 2009

Illogic-centre bereft of burden, almost  
dead, going on: taxed in a structured  
travail.

Sky-shadow man-ritual sits above  
the burden-oxen. Convenience Issue  
rapidfire illuminates a certain window  
of promise; collided in an entropy-boat.  
Cavorters go over the top, for certain.

## friday the 13th

\* david d young \*

february 2009

Tense Crasher (newfound in a dolorous  
daydream) doesn't cash-in but is looked  
upon by the big money men (& women)  
& is seen to have ideas that they might  
use. Fools gold ruse is useful news.  
Superstious writers go on with the fair  
deal, whatever that might be. Intense  
social cavern is hiked into by the wrong  
person & the flames the people hold  
there almost burn him alive. Catacomb  
Corridor exit-route saves his life/  
that's what it's all about. Dollar sign  
pretentiousness greases the economy-  
wheels; jesus christ the USA remains a  
major world power this way. Life strife  
rift shifts & a bent-back belabourer drops  
off the conveyer belt.



At 3rd, davis

-Pete Scully

pett, sep-21-07



-Ryan Raphael



# HOW TO PROCEED IN THE ARTS 2.0

BY YOO-HYUN

## I. We Are No Longer Sleeping

1. Control the data, manipulate, and destroy interactivity.
2. Lie in the half doze of flowerbeds. Remember who has names and who does not.
3. Get up. Turn off your personal technology devices. Turn off custom sex articles. Dress out of spite. Turn them on again if you need to check your calendar or if your significant other is busy Twittering.
4. If you're the type of person who thinks in pictures- hurt yourself a little bit! Maybe the pictures will go away.
5. Layers of motion. Release your inner viral video.
6. Representation. Hold up a poster of bold-print wit.
7. Disguise yourself- take photos. Make Cindy Sherman and her women-of-color counterparts proud. Now you are a Hollywood goddess in swing dance club. Now you are a proud Chicana, dressed to flash, and strolling down the streets of Echo Park. You are some fantasy we saw in a movie once, with theme music and jump cuts. You embody some dangerous stereotype, brighter in virtuality than in the flesh.
8. Mix reality & remix reality in a digital photo collage of cultural presumptions. Drown in the vegan chili of cultural insensitivity.
9. Make snide allusions to Susan Sontag. Shoot yourself in the foot.

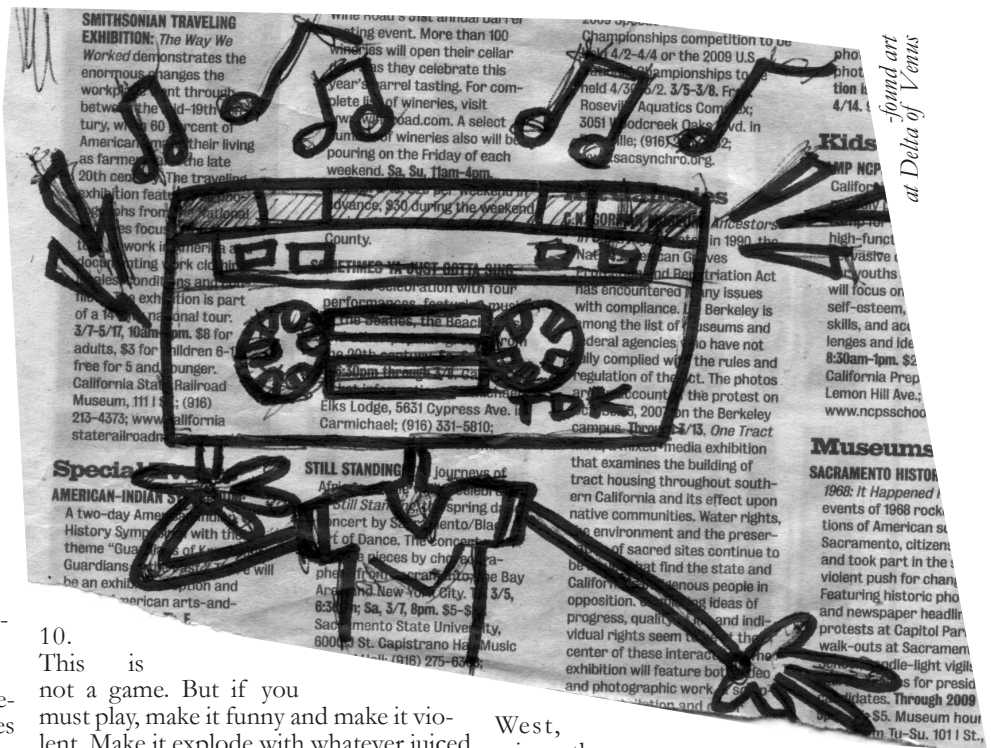
10. This is not a game. But if you must play, make it funny and make it violent. Make it explode with whatever juiced up graphics dripping from the innards of the last forum you trolled.
11. Admit your jealousy. Every portfolio site mocks you. Embrace it and stubbornly remain without contact info.
12. Digg the last exhibit at the Whitney: Modes of images concerning the corporate raider.
13. Incite a witch hunt. Use subtitles.
14. Take up a post-ironic attitude towards the retro-fetishization of modernist furniture. Forget the goddamn chairs.
15. In attempting to bury yourself in the sea, know that the noise may have infiltrated every corner- waves are waves.
16. In attempting reproductive kryptonite, remember that clay conveys ancient, acrylic reigns the hipsterdom.
17. Everyone knows your Gertude-Stein-meets-John-Ashbery formula. Be nervous.
18. Disregard your gender. Read up on Lacan- HIGHLIGHT.
19. It is about the motion in the ocean, not the size of the boat...or something like that. Nigerians are giving away free money for helping them move large sums to American banks. China has it all, the Wild Wild

West,  
minus the eco-  
boom.

## II. Impossible IQ Questions and the Last- ing Answers Group (Official)

1. You now have a profile. Nobody knows about your relationships. You've lost them in a barrage of fake statuses.
2. Remember the cameras are on. Fake an orgasm. Point the camera to a box of puppies. 24/7 puppies.
3. Empty your schedule. Everyone is busy and you cannot be everyone. Everyone is sending emails. Everyone is talking to bank customer service. Everyone with an ex-girlfriend is a pornographer.
4. Cater to the audience. Cater to the Machine and its warm hum. The Machine loves you.
5. Whatever happens, eavesdrop on the speakers and the listeners. Enjoy the safe harbor of voyeurism. Last night's party is only as good as all tomorrow's parties.
6. Make sure your gallery opening has plenty of pills. Everyone is already wearing a mask- make no attempt to remove them. We are all people hiding behind nondescript alternative haircuts.

Oki co-hosts "Nuclear Beauty Parlor" every Friday afternoon from 1 to 2:30 p.m.



found art  
at Delta of Venus



# Top 90.3 Albums of Winter

1. V/A - *Messthetics Greatest Hiss (Volume 1)* (Hyped 2 Death)
2. V/A - *Des Jeunes Gens Modernes: Post Punk, Cold Wave et Culture Novô en France 1978-1983* (Born Bad)
3. Mystery Girls - *Incontinopia* (In the Red)
4. V/A - *Festival der Genialen Dissidenten* (Enfant Terrible)
5. Los Lllamarada - *Take the Sky* (S-S)
6. Transmittens - *Transmittens* (self-released)
7. V/A - *Messthetics #106: The Manchester Musicians Collective 1977-1982* (Hyped 2 Death)
8. Nodzzz - *I Don't Wanna (Smoke Marijuana)* (Make a Mess)
9. The Hunches - *Exit Dreams* (In the Red)
10. V/A - *XXperiments* (Die Stasi)
11. Animal Collective - *Merrweather Post Pavilion* (Domino)
12. Hunx & His Punx - *You Don't Like Rock 'n' Roll* (Rob's House)
13. V/A - *Perfect As Cats: A Tribute to The Cure* (Manimal Vinyl)
14. Cold Sun - *Dark Shadows* (World in Sound)
15. Black Time - *Double Negative* (In the Red)
16. Crystal Stilts - *Alight of Night* (Slumberland)
17. V/A - *Analoges Russland, Musik aus der Zukunft* (Hertz-Schrittmacher)
18. Los Campesinos! - *We Are Beautiful, We Are Doomed* (Arts & Crafts)
19. Ancient Sons - *The Dark Gospel* (No Chance in Hell)
20. Pavement - *Brighten the Corners: Nicene Creedence Edition* (Matador)
21. Jazzanova - *Off All the Things* (Verve)
22. Meercaz - *Meercaz* (Gulcher)
23. The Animated Egg - *Guitar Freakout* (Sundazed)
24. Dodsferd - *Death Set the Beginning of My Journey* (Moribund)
25. A.C. Newman - *Get Guilty* (Matador)
26. La Otracina - *Blood Moon Riders* (Holy Mountain)
27. Sholi - *Sholi* (Quarterstick)
28. V/A - *Habitat* (Asthmatic Kitty)
29. V/A - *A-Square (Of Course)* (Big Beat)
30. Nick Jaina - *A Narrow Way* (Hush)
31. Lorna - *Writing Down Things to Say* (Words on Music)
32. Desolation Wilderness - *White Light Strobing* (K)
33. Teenage Panzerkorps - *Games for Slaves* (Siltbreeze)
34. Charles Albright - *I'm on Drugs* (self-released)
35. M. Templeton & aA. Munson - *Acre Loss* (Anticipate)
36. Photobooth - *Da Me Tus Besos* (Daggerman)
37. The Pains of Being Pure at Heart - *The Pains of Being Pure at Heart* (Slumberland)
38. Little Joy - *Little Joy* (Rough Trade)
39. Phantom Buffalo - *Take to the Trees* (Time Lag)
40. V/A - *Stuck on AM 6: Live from Radio K* (Radio K)
41. Squarepusher - *Just a Souvenir* (Warp)
42. V/A - *Juaneco y Su Combo* (Barbès)
43. Enslaved - *Vertebrae* (Nuclear Blast)
44. Ladyhawke - *Ladyhawke* (Modular)
45. Bathing Druid - *Beltane Loofah* (Weird Forest)
46. Alas Alak Alaska - *Clarinetis Qoonotations: Too Many Notes* (K is for Kaleidoscope)
47. V/A - *Mixtape Volume One* (Tiny Panda)
48. Ty Segall - *Ty Segall* (Castle Face)
49. Maus Haus - *Lark Marvels* (Pretty Blue Presents)
50. Vivian Girls - *Vivian Girls* (In the Red)
51. The Keyes - *The Keyes* (Gear Fab)
52. Belle & Sebastian - *The BBC Sessions* (Matador)
53. James Ferraro - *Chameleon Ballet* (Olde English Spelling Bee)
54. Hot Panda - *Volcano... Bloody Volcano* (Mint)
55. Wintersleep - *Welcome to the Night Sky* (Labwork)
56. The Points - *The Points* (Mud Memory)
57. Hot Chip - *Touch Too Much/Hold Remixes* (Astralwerks)
58. Illa J - *Yancey Boys* (Delicious Vinyl)
59. Indian Jewelry/Future Blondes - split 12-inch (Dull Knife)
60. Bridez - *Rolling Stoned* (World Famous in SF)
61. The Money Spyzers - *Let's Do the Money* (Majestic Sound)
62. Terminal Wasteband - *Dial M for Monkey* (Black Velvet Fuckere)
63. Black Mountain - *In the Future* (Jagjaguwar)
64. V/A - *Psychedelic States: Wisconsin in the '60s* (Gear Fab)
65. Cloudland Canyon - *Requiem der Natur 2002-2004* (Tee Pee)
66. Now, Now Every Children - *Cars* (Afternoon)
67. The Jesters - *Cadillac Men* (Big Beat)
68. The Brand New Heavies - *Get Used to It: The Tom Moulton Mixes* (Delicious Vinyl)
69. The Pica Beats - *Beating Back the Claws of the Cold* (Hardly Art)
70. Anni Rossi - *Afton* (4AD)
71. Menahan Street Band - *Make the Road by Walking* (Dunham)
72. Luomo - *Convivial* (Huume)
73. François Viot - *Yes or No* (Frenetic)
74. Polysics - *We Ate the Machine* (MySpace)
75. Split Lip Rayfield - *I'll Be Around* (self-released)
76. Witchtrap - *Witching Metal* (Hells Headbangers)
77. Jonathan Richman - *You Can Have a Cell Phone That's OK but Not Me* (Vapor)
78. Blue Giant - *Target Heart EP* (Amore!Phonics)
79. Juana Molina - *Un Dia* (Domino)
80. Evidence - *The Layover EP* (Decon)
81. A.M./ No Paws (No Lions) - split 7-inch (Silencio)
82. Buena Vista Social Club - *At Carnegie Hall* (World Circuit)
83. Country Teasers/Ezee Tiger - split LP (Holy Mountain)
84. AFCGT - *AFCGT* (Dirty Knobby)
85. Jacuzzi Boys - *I Fought a Crocodile* (Rob's House)
86. Talibam!/Wasteland Jazz Unit - split (Thor's Rubber Hammer)
87. Te - *Beyond That, If Your Soul Agrees with Your Five Senses, Everything Turns into the Greatest Music* (Zankyo)
88. Ugga Mugga - *Pinecones* (Tiny Panda)
89. Golden Triangle - *Prize Fighter* (Rob's House)
90. Grails - *Doomsday's Holiday* (Temporary Residence)
- 90.3. Red Mass - *Red Mass* (Psychic Handshake)

## APRIL

**Wed. 4/1 White Mice, Boo and Boo Too**

8 p.m. at The Funcastle

**Thu. 4/2 Italic Indian, White Leopard**

8 p.m. at 802 Villanova

**Sat. 4/4 39-year Deed Day Pow Wow**

All day at D-Q University

**Sat. 4/4 Rob Walmart, White Fang, Acre, Pariah Veil, Sucks**

7 p.m. at The Funcastle

**Tue. 4/7 Bob Ostertag**

8 p.m. at Delta of Venus

**Fri. 4/10 Davis Deadly Dash (Bike Church benefit)**

6 p.m. at Delta of Venus

**Fri. 4/10 Buildings Breeding, Tall Tales, Seth Pettersen**

9 p.m. at Primary Concepts

**Sat. 4/11 Talibam, Connct 9, Stag Hare, Pregnant**

8 p.m. at Buff Castle

**Sun. 4/12 Pregnant, Woman Year, Stag Hare, 60 Watt Kid, Connct 9, Talibam**

7 p.m. at 802 Villanova

**Sun. 4/12 Wavves, Ganglians, Vampire Hands**

8 p.m. at Luigi's Fun Garden

**Tue. 4/14 Japantner, Ninjasonik, Mayyors**

8 p.m. at 209 Second St.

**Fri. 4/17 Jack Hardy**

8 p.m. at Folk Show House

**Sat. 4/18 Blue Cranes, Elders**

8 p.m. at 209 Second St.

**Mon. 4/20 Art Lessing & the Flower Vato, Hair Envelope, International Espionage**

6 p.m. at R5 Records

**Tue. 4/21 The Intelligence, Crocodiles**

8 p.m. at Luigi's Fun Garden

**Tue. 4/21 Bloc Party (Entertainment Council)**

8 p.m. at Freeborn Hall

**Thu. 4/23 West Nile Ramblers, Pokey LaFarge**

10 p.m. at Sophia's Thai Kitchen

**Fri. 4/24 Curse of the Birthmark, Wounded Lion, Twin Crystals,**

# Spring KDVS Events Calendar

**Modern Creatures**

8 p.m. at the 300 Room

**Fri. 4/24 Garrett Pierce, Last of the Blacksmiths**

10 p.m. at Sophia's Thai Bar

**Sat. 4/25 Vivian Girls, Abe Vigoda, Agent Ribbons, Dog Party**

8 p.m. at Luigi's Fun Garden

**Sat. 4/25 Cicada Omega, Miss Lonely Hearts**

10 p.m. at Sophia's Thai Bar

**Fri. 4/29 Art Lessing & the Flower Vato, Curious Mystery**

8 p.m. at The Hub

**Sat. 4/30 Tin Cup Serenade**

10 p.m. at Sophia's Thai Bar

## MAY

**Fri. 5/1 Whitman, Stلالuna, Nicole Kidman, A Good Pillow**

7 p.m. at the Robot Rocket Residence

**Fri. 5/1 Hillstomp, Andy Lentz, Alex Roth**

10 p.m. at Sophia's Thai Bar

**Sat. 5/2 Whitman, Stلالuna, Nicole Kidman, Many Many Books**

7 p.m. at Atelier

**Sat. 5/2 Underscore Orkestra**

10 p.m. at Sophia's Thai Bar

**Sat. 5/2 Knock Knock, Silver Darling**

8 p.m. at Luigi's Fun Garden

**Thu. 5/7 Drew Danburry, Karli Fairbanks**

10 p.m. at Sophia's Thai Bar

**Fri. 5/8 Eternal Tapestry**

8 p.m. at The Hub

**Fri. 5/8 Parson Red Heads, The Monolators**

10 p.m. at Sophia's Thai Bar

**Thu. 5/14 Not an Airplane, Travis Vick**

10 p.m. at Sophia's Thai Bar

**Fri. 5/15 Buildings Breeding, Boomsnake**

10 p.m. at Sophia's Thai Bar

**Sat. 5/16 Operation: Restore Maximum Freedom VII**

2 p.m. at Plainfield Station

**Sat. 5/16 Jake Mann, The Spires**

10 p.m. at Sophia's Thai Bar

**Sun. 5/17 Gallus Brothers, Crow Quill Night Owls**

8 p.m. at Primary Concepts

**Wed. 5/20 CAVE, Nothing People, Art Lessing Quartet**

8 p.m. at The Hub

**Thu. 5/21 Michael Vermillion, Kelli Schaeffer**

10 p.m. at Sophia's Thai Bar

**Fri. 5/22 Shotgun Party**

10 p.m. at Sophia's Thai Bar

**Thu. 5/28 Shelley Short**

10 p.m. at Sophia's Thai Bar

**Fri. 5/29 Shayna and the Bulldog, Buxter Hoot'n**

10 p.m. at Sophia's Thai Bar

**Sat. 5/30 California Honeydrops**

10 p.m. at Sophia's Thai Bar

## JUNE

**Thu. 6/4 Ian McFeron Band**

10 p.m. at Sophia's Thai Bar

**Fri. 6/5 So Cow, English Singles**

9 p.m. at Luigi's Fun Garden

**Fri. 6/5 Or, the Whale, Silver Darling**

10 p.m. at Sophia's Thai Bar

**Sat. 6/6 Alkali Flats**

10 p.m. at Sophia's Thai Bar

**Thu. 6/11 Mylo Jenkins**

10 p.m. at Sophia's Thai Bar

**Fri. 6/12 Lady A and Her Heel Draggers, The Deciders**

10 p.m. at Sophia's Thai Bar

**Thu. 6/18 Missouri Mule, Rowdy Kate**

10 p.m. at Sophia's Thai Bar

**Fri. 6/19 The Mutineers, Pat Hull**

10 p.m. at Sophia's Thai Bar

**Thu. 6/25 John Craigie**

10 p.m. at Sophia's Thai Bar



# KDVS FUNDRAISER 2009

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[fundraiser.kdvs.org](http://fundraiser.kdvs.org)

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